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ABSTRACT

Eighteen scholars, representing classroom teachers, museum educators, and higher education faculty were invited to prepare papers on the topic of aesthetics and art criticism in the classroom. The papers included are: "Signs Visual and Verbal" (Mary Wiseman); "Role-playing the Aesthetician in Art Education" (Robert Russell); "Is Teaching Aesthetics a Reasonable Goal for K-12 Art Instruction?" (Mary Erickson); "Aesthetics and Art Criticism in the Schools: Some Ridiculous Realities and Some Sublime Prospects" (Brent Wilson); "Criticism as Poetry: The Function of Metaphor and Writing about Art" (Marjorie Wilson); "Questions of Aesthetics" (Evan Kern); "Why Criticism?" (Ron Mitra); "Beyond Culture: The Search for Aesthetic Principles" (Eldon Katter); "Aesthetics and Criticism as Primary Elements of Art Education: Needed Adjustments in Program Vision" (Clyde McGeary); "An Awareness: Other Factors to Consider" (Joseph B. DeAngelis); "Expanding the 'Discover Art' Series toward the DBAE Concept" (Al Hurwitz); "How Do Pictures Mean? A (Continuing) Exploration of the Response of Novice Viewers to Visual/Aesthetic Content" (Barbara Fredette); "Developmental Stages of Children's Concepts of Art and Educational Implications," (Mary F.Burkett); "Toward Effective Improvements in Aesthetic Education and Criticism Within Schools: Assessing and Promoting the Need" (Denise Bender); "Development of an Academic Model for an Interdisciplinary Art Course on the College Level" (Linda Ross); "Thoughts on Teaching Aesthetics and Art Criticism to School Children in an Art Museum" (Bay Judson); "Museum Teaching as a Learning Laboratory" (Diane Brigham); and "Schools and Museums: Teaching Art with Art" (Julianne Agar). The introduction features a summary of each paper. (APG)

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COLLECTED PAPERS
PENNSYLVANIA'S SYMPOSIUM ON ART EDUCATION, AESTHETICS, AND ART CRITICISM

KING'S GAP ENVIRONMENTAL EDUCATION CENTER
CARLISLE, PENNSYLVANIA
MAY 6 and 7, 1986

Evan J. Kern, Editor

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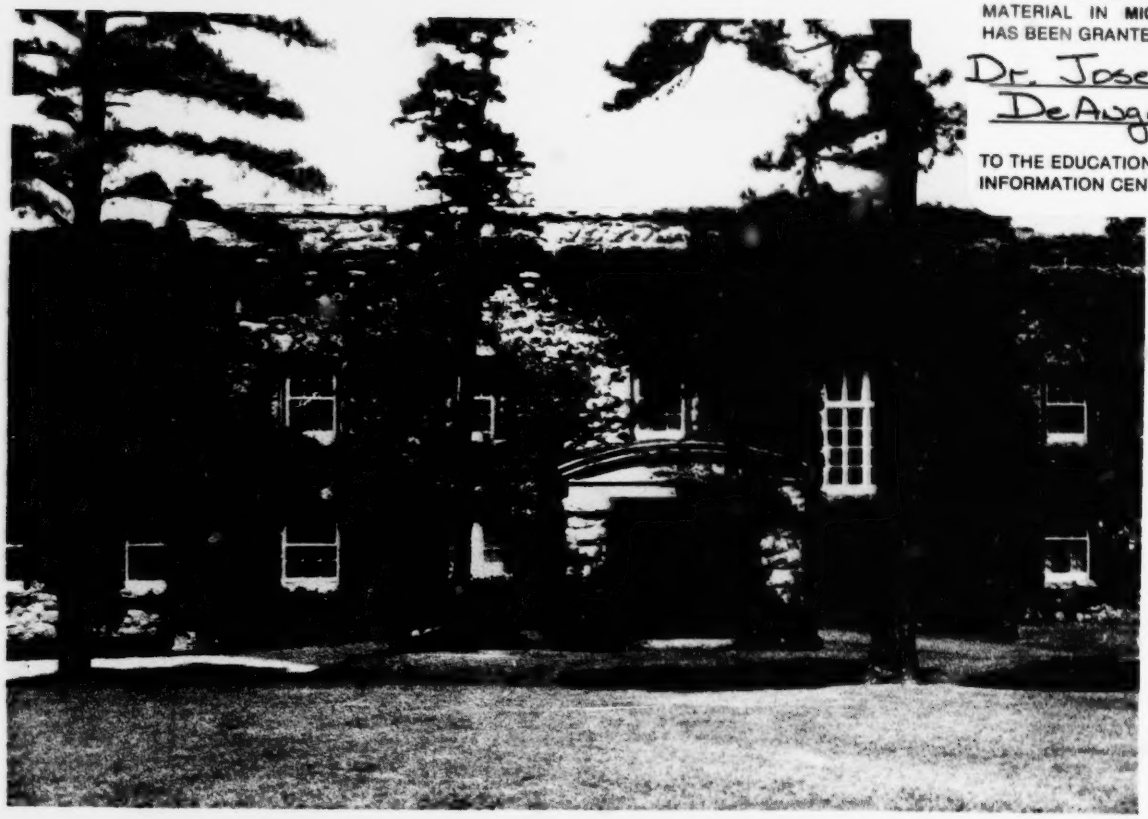

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Evan J. Kern, Editor

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PREFACE

Hidden away among trees, atop South Mountain and almost within view of Carlisle, Pennsylvania, is King's Gap Mansion. Built by the Cameron family at the turn of the century, 1910, the Mansion now serves Pennsylvania's Department of Environmental Resources as an environmental education site. Ideal for small groups to focus their effort and work apart from the distractions of busy government and academic life, King's Gap provided a site for Pennsylvania's Art Education Symposium on Aesthetics and Criticism early in May, 1986.

Pennsylvania's long history of leadership and program development in art education is a point of great pride. Individual efforts as well as those of the Department of Education trace more than a century of art education programs. Over the past decade and very recently we have witnessed events and changes in art education, especially those that serve to bring about a more balanced approach to art curriculum. Such a balance is now working to include art history, aesthetics, and criticism among the traditional program elements that serve studio performance. The King's Gap symposium was structured to provide a scholarly setting for leaders of Pennsylvania's art education community in order to address problems and set the process of future discourse and program action into motion. Position papers, developed and presented for discussion at the symposium, reflect that scholarly effort and are contained herein.

Clyde M. McGeary
Clyde McGeary

Joseph B. DeAngelis
Joseph B. DeAngelis

INTRODUCTION

What could be more enjoyable for a scholar in art education than the opportunity to share his or her ideas about the profession with other members of the professional community in a relaxed and congenial environment? This was exactly the opportunity offered by Pennsylvania's Symposium on Art Education, Aesthetics, and Criticism which was held at the King's Gap Environmental Education Center near Carlisle, Pennsylvania from May 7 through May 9, 1986. The symposium was underwritten by the Pennsylvania Department of Education's Bureau of Curriculum and Instruction, Division of Arts and Science.

Eighteen scholars from within and without the Commonwealth of Pennsylvania, representing classroom teachers, museum educators, and college and university faculty were each invited to prepare a paper on the general topic of aesthetics and art criticism in the classroom for delivery at the symposium. The writing and presentation of the paper was the one major stipulation for attendance at the symposium. This was an unique concept, for it meant that everyone would have to be an active participant, no one would be permitted to attend simply as a spectator. (The sole exception to this stipulation was Lucy Kern who served to keep a written and taped record of the proceedings.)

The symposium was designed around a very simple format: a scholar would deliver a paper and then his or her colleagues were encouraged to ask questions about and offer criticisms of the paper. A moderator, Evan J. Kern, served to keep everyone on schedule so that each presentor had his or her allotted portion of time for presentation. The papers could be as long or as short as the writer desired. However, each participant was given a specific period of time in which to deliver the paper. For the keynote paper, presented by Dr. Mary Wiseman of Brooklyn College, an hour was allotted for reading the paper and one-half hour for discussion. For the papers presented by Dr. Robert Russell, University of Cincinnati; Dr. Ron Mitra, Pittsburgh Fund for Arts Education; Dr. Mary Erickson, Kutztown University; and Dr. Brent Wilson, The Pennsylvania State University, approximately forty minutes were allotted for reading and twenty minutes for discussion of each of their papers. The remaining thirteen participants each had approximately fifteen minutes for reading and another fifteen minutes for the discussion. There was ample opportunity for private discussions and relaxation built into the schedule.

The symposium began with a luncheon on May 7 at which time a welcome was given by Dr. Irvin Edgar, Director, Bureau of Curriculum and Instruction, Pennsylvania Department of Education and the participants were introduced to one another. Clyde McGeary, Chief, Division of Arts and Sciences, Pennsylvania Department of Education and the originator of the idea for the symposium, made some opening remarks which included giving various participants some interesting memorabilia. After these opening activities the presentation of papers began.

Mary Wiseman read the keynote paper "Signs Visual and Verbal." In it she noted that two developments within the past century and a half, one theoretical the other technological, have consipired to give us a new way of understanding the quintessential human activity of making meaning out of the prima_facie unintelligible given and a new way of encoding and transmiting information. The technological development of mechanical and electronic production and reproduction of images has made photographs, films and television the primary source of the dissemination of information, the cultivation of beliefs, and the creation of desires. Because of this development Wiseman claims that it is crucial that we become as proficient at interpreting images as we are at interpreting words. The model of structural linguistics (the theoretical development) is precisely suited to the study of how meaning is produced in images while the set of human productions that goes by the name of art, is ideally suited for the application of the model.

Robert Russell in his paper "Role-playing the Aesthetician," defines role-playing as students enacting purposes associated historically with aesthetics, especially those that emphasize clarification of meta-level issues concerning art. Enacting these purposes requires student performance of actions or activities capable of achieving these purposes. After providing examples of students engaged in role-playing, Russell concludes with the claim that role-playing the aesthetician is educationally valuable because it can aid in the development of citizens who can reflect upon meta-level issues concerning art.

In her paper Mary Erickson asks, "Is Teaching Aesthetics a Reasonable Goal for K-12 Art Instruction?" After clarifying some confusion regarding what might be meant by "teaching aesthetics" she claims that while such teaching can be justified it may not be feasible in the schools of Pennsylvania. She identifies some prerequisite teaching skills needed for the teaching of aesthetics and reaches the conclusion that while it is not reasonable at this time to ask teachers to add the teaching of aesthetics to their curricula, it is reasonable to advocate that educators take on the task of developing curricula and testing methods which might make it possible for art teachers to reach the goal of teaching aesthetics in their classroom.

Brent Wilson in his paper "Aesthetics and Art Criticism in the Schools," defines art criticism as a written co-creation of works of art. He notes that there is little understanding of (1) criticism, (2) the current state of criticism in the schools, or (3) what criticism might be. After presenting summaries of a series of empirical studies he concludes that students' abilities to write insightfully and sensitively about art have not been positively affected by art instruction; that art teachers appear to be unable to provide adequate critical models for their students; and that students can make enormous leaps in their art critical writing when provided with adequate models and instruction.

Marjorie Wilson read a paper titled "Criticism and Poetry." In this paper she advances the use of poetry as a model for art criticism and provides several examples of written criticism in support of this claim. She goes on to note that the poetic model functions as a means to free the imagination from conventional words and images and affords license to play with words as the artist plays with paint. She concludes with the claim that it is vital to the teaching of art criticism for the teacher to serve as model in speaking and writing about art.

Evan Kern's paper "Questions of Aesthetics," is based on the assumption that concepts from the field of aesthetics should be included in the study of art. Kern claims that one effective means for students to acquire these concepts is through the skillful use of questioning on the part of the teacher, that is, the Socratic method. He concludes with a series of questions derived from Phenomenological aesthetics which teachers could use to stimulate classroom discussion of important concepts of art.

In his paper "Why Criticism?," Ron Mitra provides four major reasons for including art criticism as an integral part of an arts education curriculum. These reasons are:

1. Criticism makes clear the difference between arts education and a general involvement with art.
2. Criticism unifies aesthetics and art history both logically and methodologically.
3. Criticism introduces experiences and reflections which students may share and find worth pursuing.
4. Criticism connects art with other human endeavors.

Mitra recommends devising the best possible strategy for inserting art criticism into the curriculum and feels, further, that the starting point should be the aesthetic environment of the students.

Eldon Katter in his paper "Beyond Culture," makes an argument that more emphasis in the art education curriculum should be placed on the cultural context and aesthetic principle of a given culture when studying works of art of that culture. He claims that such an emphasis might facilitate the recognition of standards of judgment and aesthetic principles among traditional peoples and help us work toward a cross-cultural approach to the study of art.

According to Clyde McGeary in his paper, "Aesthetics and Criticism as Primary Elements of Art Education," there are two problems that face educators and leaders as changes, adjustments, and alignments are made in the discipline components of art education. The first problem is that of course content. He cautions teachers against attempts to apply art or design elements and art or design principles to course formats relating to criticism and aesthetics. The second problem identified by McGeary is the need for leadership. Art education leaders, especially those working at high levels, are called upon to develop partnerships between universities, museums and other educational agencies aligned with arts program purposes. He concludes by noting the need for visionary leaders working together to provide a better future for art education.

Joseph B. DeAngelis begins his paper, "An Awareness: Other Factors to Consider," by noting that, nationally, certain assumptions are being made about art instruction, namely, that it should be discipline-based and sequential in structure. He does not debate the pros or cons of such an assumption, rather, he says, such assumptions should serve to remind those in leadership roles that there are certain basic factors that will either negatively or positively affect curriculum changes if the curriculum efforts are to be successfully initiated, implemented, and maintained.

Al Hurwitz in his paper, "Expanding the 'Discovering Art Series' Toward the D.B.A.E. Concept," discusses the problems faced by curriculum developers as they attempt to find suitable ways of linking significant aesthetic issues to Laura Chapman's "Discovering Art" series. Techniques of instruction, the use of art works, and the problems of levels of linguistic and cognitive development as well as the cultural background of students are regarded as critical factors in the planning of curricula.

Barbara Fredette examines the potential of generalist classroom teachers to influence the aesthetic development of their students in her paper "How Do Pictures Mean?" Starting with the assumption that the aesthetic meanings of art objects are not self-evident, she recommends a systematic approach to reading the several levels of meanings presented by works of art. This approach has been developed and used as part of an aesthetic education course for generalist classroom teachers. Through this approach the "dense" content of a visual art object is unfolded, first through attention to "what is" and then to "what it means."

Mary F. Burkett's paper, "Developmental Stages of Children's Concepts of Art and Educational Implications," presents a brief review of a descriptive study of the concepts children from 5 to 15 hold about art. The author outlines three stages of development in children's concepts of art. These are (1) the Manipulative Stage: Art is Making; (2) the Intellectual Stage: Art is Idea; and (3) the Expressive Stage: Art is Expression. Burkett suggests that the studio atmosphere provides the optimum environment for children from five to eight years of age and that children aged 9 to 12 might benefit as well. She also suggests that children 13 to 15 should be exposed to a broad investigation of the many aspects of art including expression, meaning, and communication.

A concern with asssessing and promoting the need for aesthetic education is the central thesis of Denise Bender's "Toward Effective Improvements in Aesthetic Education and Art

Criticism Within Schools." Beginning with the assumptions that the need for aesthetic education and art criticism is not generally recognized or valued by many school administrators, educators, parents, and other community members, she asserts that efforts to develop and carry out sound plans of action to improve art education in these two areas will be in vain unless attention is given to promoting the need for aesthetic education and art criticism with those responsible for the implementation of curriculum.

In her paper, "Development of an Academic Model for an Interdisciplinary Art Course on the College Level," Linda Ross makes the claim that on a college level students need courses in aesthetic education which are time-efficient and substantive and which develop what Ralph Smith has called appropriate_dispositions for appreciating artistic excellence. She goes on to describe the content and philosophy behind an interdisciplinary art course being developed by an art historian and an instructor in studio and art education. The elective course combines the areas of art history, critical theory, and studio into an organic unity.

The paper, "Thoughts on Teaching Aesthetics and Art Criticism to School Children in an Art Museum," by Bay Judson describes how the rationale, design, and implementation of the ARTexpress Projects at the Carnegie Museum of Art relate to concepts of aesthetics and aesthetic experience, and to problems related to the effective teaching of art criticism.

Diane Brigham's paper, "Museum Teaching as a Learning Laboratory," is based on the premise that the primary purpose of museum teaching is to facilitate direct, rewarding experiences with works of art. She proposes that museum teaching be considered as a learning laboratory, a situation conducive to experimentation, investigation, and observation. The paper then addresses three aspects of museum teaching: (1) the nature of museum teaching, (2) learning objectives and instructional strategies, and (3) characteristics of effective museum teachers. Finally, suggestions are made as to how the museum teaching laboratory can maximize its impact on the teaching of aesthetics and art criticism.

Julianne Agar presented a paper titled "Schools and Museums: Teaching Art with Art" which included a transcript taken from the Museum Education Division presentation at the 1986 National Art Education Association Conference. In the paper she describes collaborative efforts between schools and museums in Milwaukee, Omaha, and Philadelphia. She points out that these collaborations go beyond the creating of art and are closely related to the philosophy and methodology of disciplined-based art education.

Evan J. Kern, Editor

SIGNS VISUAL AND VERBAL

Mary Bittner Wiseman

When in 1816, the inventor Joseph Nicéphore Niépce fixed an image produced by the camera obscura using paper sensitized with silver chloride, producing a negative image, when the painter Louis Jacques Mandé Daquerre in 1835 preserved for an indefinite period an image impressed in light and shade upon a treated metal plate and produced the daguerreotype, and when, independently in 1835, the English scientist William Henry Fox Talbot bathed a paper in silver salts, placed a leaf upon it in strong sunlight, and printed a positive image by bathing the leaf impressed paper in a strong salt solution, drawing with "the pencil of nature," they launched a revolution whose scope and power we have not, I think, yet begun to realize. For in making possible the reproduction of indefinitely many copies of the same image, exactly as moveable type and the printing press had made possible the reproduction of indefinitely many copies of the same written text, they began to undermine the integrity of producer and product and thereby to cast doubt on a traditional way of studying the class of human productions called art object: studying them by studying their sources or origins. Prior to these inventions of the 15th and 19th centuries there had been ways to copy images and words, of course. Engravings of Master paintings were made for the purposes of study and record, and written texts were manuscripted for the same purpose; moreover, indefinitely many plates could be engraved and indefinitely many men set to writing. The difference made by the printing press and the camera was that since they were mechanical and not manual, they freed the hand of the engraver and the scriptor. What difference does this difference make? Within the economy of the allocation of the scarce resources of human time and effort, it not only enables the production of more copies for less work time, but it enables the production of from one to n copies with the same expenditure of labor. Since, for example, it takes a given amount of time to set type regardless of whether 10 or 10,000 copies are to be made, there is a sense in which it is more efficient to make 10,000 copies, and even if only 10 are made at the time the type is set, 10,000 more can be made at a later time with relatively little labor. The labor expended is incommensurable with the number of copies created, and one of the ties binding worker to worked object, namely, the direct proportion between effort and effect, is loosened.

Historians have charted the course of the interlocking effects of the dissemination of written texts sequent upon the invention of movable type, and they have begun to trace the networks of consequents of the dissemination of mechanically produced images. I want briefly to look at some of the effects of the discovery of the fact that silver nitrate is sensitive to light and that, therefore, light rays emmitted from a physical object will imprint themselves on any silver nitrate coated metal plate that stands in its path. In light of what discovers itself, I will argue that the explosion of images witnessed by this century makes visual literacy as necessary as verbal literacy, and, moreover, I will suggest that just as one studies literature in the course of learning to use words in reading, writing, and speaking, so one does well to study the visual arts in order to learn to use images, to learn to encode and to decode them. I shall try to show that the study of art is a road to visual literacy, one whose contours are drawn along lines dictated by the new way of seeing which is an effect of the inventions of Niépce, Daguerre, and Talbot. Finally, it can be argued that it is the shortest and straightest one. To argue this would require giving at least an approximate definition of visual literacy and an account of what it is about art that one should study in order to become literate: the definition and the account would together make such a case as could be made for the thesis that the study of art is the royal road to acquiring skill in the manipulation of images.

My paper divides in two. Part One argues, or gives the sketch of an argument, that images are signs and therefore must be interpreted. Since images, thanks to contemporary technical developments and the use to which they are put, are a major vehicle for the dissemination of information, the cultivation of belief, and the creation of desires, it is most desirable that we acquire the ability to interpret or to read them. Part Two sketches the argument that the study of art, in particular, the study of its history and the practice of the criticism of particular works, are effective and efficient paths to visual literacy. But where, you might wonder, is the philosophy of art in a paper supposed to discuss the role of aesthetics in art education? Here, in the paper itself; for it is an exercise in philosophy. One of the salient tasks of philosophy and hence of the philosophy of art is to formulate questions and clearly to articulate the principles at hand for assessing their possible answers. The questions tend to be those that many people wonder about but, since there is no systematic or methodological way to go about answering them, give them the occasional, glancing thought reserved for what is believed to be imponderable. For example, the question "What is art?" is a typically philosophical question; and were you to point out that common to early modernist works of art is the calling into question of received definitions either of art or of the genre of its works, I would repeat the philosopher Arthur Danto who said that when art takes the question of its identity as its subject matter, it has become philosophy. Part One below puts conceptual pressure on, or calls into question, received notions about art's being an expression of the artist or an imitation of nature. It does this by way of reflection on the nature of camera-made images, but what is true of them is true mutatis_mutandi of all constructed images, including the images of art.

When aesthetics became an active branch of philosophy in the English speaking world the focus was, predictably, given philosophy's conception of itself, on the analysis of aesthetic concepts, the logic of aesthetic judgments, and the pattern of reasoning that leads to such judgments; philosophy of art was tantamount to the philosophy of criticism. Since then issues pertaining to the ontological status of works of art and to their interpretation have come center stage. If the intuition motivating this paper were worked out in full, what would emerge is a thesis about the ontological status of constructed images according to which they are essentially interpretable, that is, they stand in no natural relation to items in the so-called real world, the recognition of which would obviate the need to interpret or to make sense of them. Standing in no natural relation to worldly things, images must, then receive their meanings in some not immediately apparent ways. Here is the trump card I shall not have a chance to play: the production of meaning in the visual arts is an exemplary case of its production in all constructed images. To study it, therefore, is to discover the not immeditely apparent ways in which visual meaning is produced in photographs, films, television, advertising, political campaigns.

This is a philosophical thesis, by which I mean that it is not merely a matter of taste, some of us just feeling that it is true, others, that it is false; nor is it a matter of proof in the sense that there is a deduction of which it is the last line. What, then, is it? Something that takes responsibility for its own presuppositions, acknowledging that an argument must begin somewhere, with at least one premise and one rule of proof--a rule that licenses moving from one line of an argument to the next--even though neither premise nor rule can itself be proven without infinite regress, acknowledging that the chain of reasons comes to an end although, finally, it is we who must decide where the chain shall end. Such reasons as we put forward for stopping here rather than there go by the name of rhetoric, not logic. Philosophy, then, is brave and perhaps foolish for giving reasons in the same breath that voices their fragility. Perhaps I too am foolishly brave in saying that the place of philosophy in discussion of the roles of aesthetics, art criticism, and art history in art education is the first place on the ground that its job is to draw a conceptual map which, in light of the topography of the mapped land, will show the place of each of the three disciplines.

Two senses of "philosophy of art" are in play, one broad and one narrow. What I have talked about so far and what informs Part One of this paper is the broad sense. I suggest a general thesis that has implications for any theory about the nature of art; it is a philosophical thesis that is relevant to art, but it has not been motivated by the consideration of questions arising in connection with art. Philosophy of art in its narrow sense deals with thesis that have been motivated by questions arising in connection with art; it informs Part Two.

I

Before showing that the intelligent manipulation or operation of images is not only possible but, under certain plausible assumptions about what we expect of ourselves, necessary, I want to go back to the invention of photography to note what seems to be a crucial difference between camera and printing press and to draw some lines from the invention of the camera to other technological developments of the present century: lines of sight drawn from the camera to the later developments direct the eye to what I want to look at, namely, the role of images in the dissemination of information and the consequent necessity of teaching ourselves how to operate with images as we teach ourselves to operate with words and numbers. The line moves from still to moving pictures as an art of time is born from the same chemical discovery and then changes direction as it moves from film to electronic circuit, i.e., to television, the second mechanically generated visual art of time.

Television's video tape marks an increase in power over cinema's film, for once the emitters and receivers of electrical signals are in place, the display of the electronically encoded image requires no more than turning on a switch. Set linotype and light imprinted film must be be printed, and strips of frames of film must be projected, to be seen, where printing and projecting are almost always done by someone other than the viewer. The video tape, on the other hand, may be played by the viewer herself, who has constant and ready access to the strings of images encoded on the tape. A line traceable from the invention of the camera to its use in advertising intersects the line drawn from still to imprinted to circuited moving pictures: the price at present in the United States for ready access to video images is the fragmentation of most temporal units of tape. programs, by one or more brief units, each lasting less than a minute, designed to sell a product or service. Programs are split into fragments as serials, for example, are, but they pretend to internal unity as segments of a serialized program do not and they are interrupted by something of the same kind, i.e., a tiny advertising program, as the serial segment is not. The result is so serious a disruption of narrative unity as to require us to say either that it is not a narrative that is presented on screen or that it is not a unified whole but a string of little narratives interspersed by advertisements. Whereas the link between a work and its originator is loosened by the increasing ease of mechanical or electronic reproduction, the links joining parts of a work are loosened by current practices of programming. _Origin_ and _unity_ are devalued by a spate of practices spawned by contemporary technology, with the result that our habits of seeing are so changed that the ways of studying the non-mechanically generated images made as works of art that privilege the unity and origin of a work are curiously out of date. Since today's children grow up with television as at least some of us did not, such ways of studying art are not only curiously but seriously out of date. We now go back to an issue raised by the 19th century machine.

Whereas camera and printing press are alike in permitting the mechanical reproduction of visual and verbal texts, respectively, they differ in that the camera takes a picture and in taking contributes to making the picture it takes, while the printing press does not typically contribute to the text it prints, and if it does, it errs. The exploration of this difference, in particular, of the questions of whether it is real or apparent and whether the difference important for our purposes has been correctly located, will lead to observations that support the contention that visual images comprise a language. In so far as they do, it makes sense to talk and to worry about visual literacy and to speak, as I have done, about encoding and decoding images and about visual texts.

Consider now a field of wildflowers and a description of it. The camera records and then prints light rays emanating from the field; the press typesets and then prints the words of the description. Flowers and description alike seem to be original productions relative to their reproduction by camera and printing press, and the cases seem to mirror each other. Composition enters at the level of the photographic _reproduction_ of the original flowers and at the level of the _original_ description of the printed reproduction, where the photograph and the description are more or less limited by what is given, namely, the field and its flowers.

However, this allows that while the description is original relative to its printed version, it is not original _tout court_. It is a description _of_ the wildflowers, as the photograph is a picture of them. This suggests that the camera under the direction of the photographer does in one stroke what author and typesetter do in two. It further suggests that perhaps we should look at the logical space between the photograph and its object and at the same space between the description and its object rather than at the fact that the printing press reproduces a _conventional_, because verbal, description, while the camera reproduces a _natural_ scene. For to look at the logical spaces would be to recognize that the object, here, the wildflowers, is operated, or composed, by the photographer as well as by the author. Just as no two writers will give precisely the same description of the field and its flowers, so no two photographers will take precisely the same picture. One will shoot from here, another from there; one will use one shutter speed, one will use another. They will let in different amounts of light, will frame different parts of the field, from different angles.

The point is not that different people will produce different descriptions or photographs, however; for the same person is not likely to compose the same verbal or visual text at different times. It is rather that there is no natural or necessary way to reproduce or to represent the God-given field of wildflowers and that, therefore, the camera image of the field is as conventional and as arbitrary as the verbal description. Even so, this is only half the story. The observation that there is more than one way to photograph a given scene is compatible with the view that a photograph or, indeed, any human production, is solely an *expression* of the photographer or producer: an expression of her feelings and beliefs, conscious or unconscious, of her personality, her history, the times or the culture in which she lives. Given, for example, that a person will feel different at different times, one's photographs of the same scene will vary; or given that a person might have belonged to a different culture, she might have made another photograph than the one she made. Since the photograph might have been different, it cannot be taken as given but must be taken in some way or other; that is, it must be *interpreted*, and, this view continues, it is to be interpreted in light of the intentions, life, and times of its maker.

The half of the story according to which constructed images must be interpreted is true. The other half according to which they express their maker and are interpreted by "interpreting" him is not. At best it falsifies by what it leaves out. The instruments of our expression, here, words and cameras, are not so under our control as to be themselves transparent media of our beliefs, desires, and intentions. They have their own laws and their logic; shadows and dark places that we cannot penetrate; lives and histories to which we are blind. Moreover, we are not so transparent to ourselves as to be able, deliberately and with full intention, to express ourselves in our productions. Nor will it do to reply that whatever in our productions exceeds our knowledge of ourselves just is an expression of our unconscious. This simply begs the question in favor of the view that since my representation of the wildflowers, verbal or visual, is not some sort of perfect transcription of them into another register, it is a transcription filtered through me, the crossroads of a time, a culture, and an individual history. This reply will not do because my representation of the flowers is filtered not only through me but through language or the camera and the conventions governing its use, as well. It is limited by the laws of the combination of words and the expansion and transformation of sentences or by the laws of chemistry and optics. These laws bind with equal force: because neither an individual nor a group can by an act of will change language, language's laws delimit possibilities as severely as do the laws of science.

How, then, are images to be interpreted, if not as expressions of their makers? As part of a system of _signs_; visual literacy begins with the appreciation of the utterly systematic nature of images. Moveable type and photographic film ensure the virtually endless repetition of compositions out of words and of focussed rays of light configured by physical objects, respectively. Insofar as what both film and printing press encode is intelligible only as part of a system of signs, there is no crucial difference between them. This is highly counterintuitive, however, for it is thought that there is a relation of _resemblance_ between the photograph and its object as there is not between the description and its object and that the photograph is intelligible because of this resemblance, not because of its systematic relation with other signs. Against this Erich Gombrich and Nelson Goodman have argued, successfully, I submit, that resemblance is a conventional, not a natural, relation: things do not just "look alike" they look alike only to a viewer who has learned to _see_ them _as_ alike. Gombrich claims that paintings, for example, resemble other paintings, not items in reality of which they may be paintings; resemblance is a relation among artifacts--descriptions, photographs, paintings--not between artifactual and natural objects. The field of wildflowers does not figure in our interpretation of its representation, therefore. Indeed, it is interpreted in the visual terms of pictures of it; we see the field as the pictures "see" it. Goodman, more radical, argues that resemblance may hold between any individuals of any kind whatsoever, provided only that rules specifying wherein the resemblance consists be formulated. "Looking alike" has slipped loose from its moorings in ordinary language and any two things, however disparate, can be said to look alike when they satisfy a rule or code of resemblance.

Images may, then, be signs, that is, units even the boundaries of which are meaningless in themselves, becoming meaningful only by virtue of relations of difference in which they stand to other such units. There cannot be one sign, there must be a second which the first is not. But for there to be two signs, there must be three: the division of, say, a ribbon of sound into two significant units requires a third unit which is substitutable for a segment of the ribbon in such a way that is substitution changes the meaning of the sequence of sounds. For example, "mindful" comprises two significant units only because the replacement of "ful" by "less" makes a significant difference, a difference in significance. "Less," in turn, is a sign only because it makes a difference when it occupies the position of "ful," "ing," "ed" in "mindful," "heeding," "needed," and so on. Only in a network of relations of difference can segments of sound or print or paint or clay, or any sensible stuff, signify: some segments of sensible stuff do signify, the history of art is one of the histories of the signifying power of such segments. Not only may images be signs, but if the arguments against regarding them as expressions of their makers are sound and if the task of formulating the relation "looks like," rife with difficulty, is never accomplished, then there is reason to suppose that they are signs. For they are significant, and it seems that only by regarding them as signs can we account for their significance. If their meaning is neither their makers' intentions nor something that they resemble in a world outside of themselves, then we look to relations of difference within the images themselves as the source of their intelligibility or significance. The elaboration of a system of possible differences within the field of the visual arts leads us to a discussion of art in which it may be seen how the study of the philosophy of art in its narrow sense contributes to the development of visual literacy.

II

The plastic arts in relation to certain 20th century technological possibilities is one among the many topics relevant to the teaching of art that I am not considering here, where I speak only of two dimensional images, printed, painted, or drawn. The two plastic arts of space, sculpture and architecture, are objects of tactile and kinesthetic as well as visual experiences and pertain to the reducation of the size of the world caused by high speed jet air travel, the satellite transmission of electronic images, computer telecommunication, the list continues. It should, however, include the opening up of the world occasioned by travel into the space that formerly was the boundary of the world and the radical reorientation of objects in space caused by the weakening of the force of the earth's gravity in "outer space." These arts pertain also to the functional reorganization of space as the relation between commercial and residential areas changes from village, town, or city with shops at its center and houses encircling them, to horizontal shopping malls along highway's straight lines that are themselves no place but connect different places where people live to, now, vertical shopping galleries. These may be on the highway or back in the center of the city, but when they are in the center they are not open to what surrounds them: large enclosed spaces with their own centers, they are in what was formerly a city's living center but now is merely the site for this self-contained entity central to nothing but itself.

Most children today have lost the experience of the center of town, as they have lost the origin of mechanically or electronically reproduced images and the unity of the televised narratives of modern life. Contemporary philosophy of art and art criticism and history, even as they are redrawing the boundaries between, or at least reevaluating the categories of, art and non-art and, again, high and low, fine and popular, fine and practical art, are beginning to confront works of art in a way that reflects what I shall now presume to call the experience of modern life. This is to say that they are confronting art works in a way that mirrors the experience of the visual and the plastic had by today's children and adolescents. Responding with freshness and wholeheartedness, they are better able than we, looking through the lenses of traditional philosophy of art criticism and history forged in the fires of late 19th and early 20th century art production, to see what is newly there. We, on the other hand, know that there is a second-order reflection called theory and that theories change, but the cost of this knowledge is the loss of innocence. What we should preside at the birth of is the corollary knowledge that what undoubtedly our students see better than we do is coded: neither necessary nor given by nature, it could be otherwise than it is. The relations of difference through which objects of visual and plastic art signify are not differences between one object and another but differences within a given object. The latter are such that their identification within the object displays it along the vertical and horizontal axes of the model of language developed by Ferdinand de Saussure in the course in general linguistics he gave in Geneva at the beginning of the century. Along the horizontal axis of combination are the signs "mind" and "ful," from our example above, along the vertical axis of substitution passing through the position occupied by "mind" are "heed," "need," and so on, and along the axis intersecting the position occupied by "ful" are "less," "ing," "ed," and so on. Since "mindful" is meaningless by itself and meaningful only in relation to items in the chain "heedful, needful, . ." and, again, in relation to "mindless, minding, minded, . . ." i.e., meaningful only because of its position at the intersection of these chains of signs, we say that it is nothing by itself and is something intelligible only as a site through which pass associative chains or strings of signs. Therefore, there is no one thing to be different from some other one thing. "Less" is as much part of "mindful" as "ful" is, and since the strings of associations go on indefinitely--think of all the units that combine with "less" and then think of all the other contexts in which these units can occur--one cannot draw a boundary around "mindful," dividing all significant units of English into those that are and those that are not part of "mindful."

What has this to do with a Dutch landscape by Hobbema, for example? It seems clearly to be one thing, bounded by its frame and within that by sky, trees, and so forth. What is one thing, however, is the physical object, the stretched canvas, but that is not the landscape painting. The latter is, first of all, coded as a painting. Consider a list of the contexts in which such a configuration of lines and planes, shadows and light, might occur: in the countryside in the Netherlands, in a photograph, a travel folder, a book illustration, a countryside elsewhere, on a plaster wall, on paper, needlepoint, a movie screen, an engraving plate. To say that it is a painting is to say that it is not any of these. It is coded as a landscape and as such is on all fours with landscapes on needlepoint, outside of Ghent, etc.: it is not a landscape because it copies what we meet in nature; both are constructions out of the given, the result of what has been called "the structuralist activity."

Structuring consists in fragmenting the given, whether it is natural or artifactual, art object, or body of scientific laws, a well defined experience or a nameless feeling, into units, meaningful only in combination with others, and combining them according to rules of association. The result is an intelligibile structure: sense has been made of the _prima_facie_ unintelligible given. This fracturing of the given is simultaneous with the articulation of rules of combination: "mindful" was broken up as it was because there were rules associating "mind" and "less," "heed" and "ful." Art historians, social historians, and art critics best perform this activity: they know what in the history of our looking and seeing, of our drawing outlines of the animals we hunt on the walls of our caves, of our devising ideograms and hieroglyphs, painting stories from the Old Testament for a people who had no books they could not have read, painting scenes from the life of Jesus and the saints to capture hearts and wills, painting our faces to identify our tribes or simply to make ourselves beautiful--they know in rich detail what we have done, and they are in the position to know what it might have meant. That is enough. What it did mean is lost in time. There is a sense in which the meaning of what we do and make in the present is lost also. For the meaning of any single image or series of images is "realized" by a viewer's doing what can rationally be reconstructed as running through all the associative chains that pass through all of the fragments into which the images are divided. The more paths she traverses, the richer the meaning. Were she to follow all of the intersecting paths and crossroads, she would traverse the whole network of significant units and not only that of significant images. For the peasants in the Hobbema landscape, for example, refer to all peasants: peasants in literature, in photographs, at work in the fields.

There is, then, not a present meaning but a set of associations only a small set of which is realized by a culture or an individual at a time. The art critic and historian are alike able to recover a larger set of them, and children a different set, from those that constitute the "received" meaning of any series of images. It is fitting, therefore, that children should engage, in the way and to the extent that they are able, in art history and criticism in order to keep in motion the play of signification, of associations, they seem naturally to begin.

Again, the place of aesthetics, or philosophy of art in its narrow sense, seems to have been passed by. But if we remember that philosophy is said to have begun in wonder and we remember the sense of wonder that marks childhood, then we can see that philosophy has a claim to a place. Since it has, historically, inquired into the basis of the "intelligibilities of its time," it is fitting that it should now turn its gaze upon the new kind of visual intelligibility spawned by the camera and completed by the electronic revolution, the intelligibility of that which has no origin, no internal unity, no center.

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ROLE-PLAYING THE AESTHETICIAN IN ART EDUCATION

Robert L. Russell

I will address three general questions related to role-playing-the-aesthetician: One, "What is role-playing-the-aesthetician?" Two, "What does role-playing-the-aesthetician look like in the classroom?" Three, "Why is role-playing-the-aesthetician important in art education?"

What is Role-playing the Aesthetician?

Put simply, role-playing-the-aesthetician means students enacting purposes associated historically with philosophy of art. As with most simple definitions, however, this one is general in character, and short of the more specific detail ultimately necessary to comprehend what it means. I will return to this definition after providing you with some of this detail.

A preliminary point needs to attend the remarks that follow. Traditionally, aesthetics is a branch of philosophy. Aestheticians, who are specialists in aesthetics, are traditionally philosophers. More recently, however, the words 'aesthetics' and 'aesthetician' have been used more broadly to include scientific investigation and scientists who investigate art. This nontraditional employment of these words has not always been made clear resulting in confusion and misunderstanding. When I speak of aesthetics, I am speaking of philosophy of art. When I speak of the aesthetician, I am speaking of philosophers of art.

The NAEA goals for art education, as you know, recommend circular attention to four areas: studio, art criticism, art history, and aesthetics. Of these four areas, aesthetics has received the least attention. Even when it has been attended to, that attention has taken different forms. Recently, I proposed two general ways, each with two divisions, in which aesthetics can contribute to the art curriculum (1986, March and in press), ways that have characterized in various degrees the forms of attention that have been paid to the area of aesthetics in art education. They are: 1) aesthetics employed as a source of educational content; 2) aesthetics employed in relation to the aesthetician who serves as a model for student behavior.

Aesthetics as a source of educational content. There are two major ways that educational content can be employed in curricula: One way is as means to learning. The other way is as the focus of learning. The general approach of aesthetic education evidenced in the writing of Ralph Smith (1970) exemplifies content from aesthetics employed as a means to an end. Specifically, that end is increased capacity for aesthetic experience. Concepts and procedures from aesthetics are learned in order to increase that capacity.

The general approach of aesthetic literacy developed by Vincent Lanier (1983) exemplifies content from aesthetics employed as the focus of learning. Knowledge about the nature of art and human response to art are the intended outcome of aesthetic literacy. Accordingly, the learning of content from aesthetics is the desired focus. I should mention here that for Lanier, aesthetics includes descriptions and explanations of artistic phenomena and human response to the arts from the sciences as well as philosophy.

The aesthetician as a prototype for student behavior. The second general sense in which aesthetics can serve art education is in relation to the aesthetician, the specialist in aesthetics, who serves art education as a prototype on which to model student behavior. There seems to be two major senses in which the aesthetician can be employed as a prototype. One sense is as the prototypical embodiment of means, capacities, skills, or abilities which the students emulate. The other sense is as the disciplined inquirer whom the students role-play. Both of these senses require some amplification.

When students emulate the aesthetician, the implied intent of their behavior is to achieve at some indefinite, future date capacities and means equal to or approaching equality with capacities and means associated historically with the aesthetician. For example, students emulating the aesthetician might study major historical changes of what has been called 'art' in order to eventually develop knowledge about the nature of art commensurate with the knowledge prototypically possessed by the aesthetician. In this example, behavior has been prescribed with the end in view of the student achieving means, specifically possession of a certain kind and degree of knowledge, associated with the aesthetician. It is important to note that means such as knowledge, skills, or abilities are *non-active states*. They are *potentials* for action but *not* actions themselves.

Accordingly, the *focus* of teaching in relation to *emulating* the aesthetician is on students achieving a future non-active state such as knowledge. The focus is *not* on students performing some action or activity here and now.

When, on the other hand, students *role-play* the aesthetician, the implied intent of their behavior is to *perform* an action or activity here and now under constraints of purposes associated historically with the aesthetician. For example, students might engage in *analyzing* their beliefs on what makes something a work of art. In so doing they are role-playing the aesthetician who historically has attempted to understand the conditions under which something counts as art. In this example, an *activity* with a particular purpose historically associated with aesthetics has been prescribed. Accordingly, the *focus* of teaching in relation to role-playing the aesthetician is on students engaging in an *active* state with a particular purpose. The focus is *not* on students achieving in type and degree a non-active state such as a capacity, knowledge, skill or ability.

Now some will quickly recognize that emulating and role-playing can occur simultaneously. Indeed, aesthetics can serve as a *source* of educational content simultaneously with students emulating and role-playing the aesthetician.

For example, if students analyze the concept of beauty in order to clarify that concept, they engage in an *activity* (analysis) the purpose of which (clarifying an art concept) is historically associated with aesthetics. In this way, the students are *role-playing* the aesthetician. At the same time, the student might be attempting to develop skill in analyzing art concepts which is historically associated with the aesthetician. In this way, the students are *emulating* the aesthetician. Concurrently the students are focusing on the concept of beauty around which aesthetics has historically developed. In this way aesthetics serves as a *source* of educational content.

Nevertheless, these senses are distinct and not just different names for the same response. Emulation implies intent. Thus students can role-play the aesthetician without intending to eventually achieve the capacities or means commensurate with the aesthetician. And students in part can pursue development of capacities and means commensurate with the aesthetician through, for example, historical inquiry (i.e. without role-playing the aesthetician in every given instance). In addition, students can employ in their thinking and discussions, an aesthetic concept such as beauty without analyzing the nature of that concept (role-playing-the-aesthetician) or without serving to equal or excel the aesthetician's capacities or means (emulating the aesthetican). It should be noted, however, that it would be impossible in practice to realize a program of emulating the aesthetician representative of the aesthetician's capacities and means without also employing role-playing activities at some point. And there would be little purpose to prescribe a program of role-playing the aesthetician without emulation of the aesthetician (employing the aesthetician) as the goal oriented prototype. Thus while these senses are distinct, emulating and role-playing the aesthetician go hand in hand.

In sum, then, there are different ways in which aesthetics can contribute to art education: as a _source_ of educational content employed as _means_ or as the _focus_ of learning and in relation to the _aesthetician_ who serves a _model_ to _emulate_ and _role-play_. The focus of this paper is role-playing the aesthetician, and this focus requires further examination.

Role-playing the aesthetician. I said before that role-playing involves students performing certain actions or activities, actions or activities that conform to purposes associated historically with aesthetics. Why is _purpose_ important to role-playing? Why is the kind of action regardless of purpose insufficient to assigning 'role-playing-the-aesthetician' to student behavior?

Even if an action or activity is historically associated with aesthetics, it can be performed for purposes _not_ historically associated with aesthetics. In so doing that action or activity can be assigned a title other than 'aesthetic discourse.' For example, the activity of analyzing an aesthetic concept such as aesthetic experience can be performed in order to _teach_ conceptual analysis, in which case this activity can be referred to as an instance of _teaching_. However, if the purpose of this same activity is to clarify the concept of aesthetic experience, a purpose which _is_ historically associated with aesthetics, this activity is appropriately assigned the title of 'aesthetic discourse.' Accordingly, an occurance of role-playing the aesthetician depends in part on students enacting purposes associated historically with aesthetics, not on students performing certain actions or activities alone.

On the other hand, it should be recognized that the purpose alone is insufficient for labeling student behavior a particular way. For example, a student may intend to achieve a purpose associated historically with aesthetics such as clarifying an aesthetic concept, but engage in an activity that cannot proceed toward achieving that purpose such as the mere expression of opinion. Philosophical deliberation requires more than expression of opinion; it requires a process of giving reasons for those opinions and submitting those reasons to rules of logic and exemplary evidence. Thus, only certain purposes warrant labeling student behavior 'role-playing-the-aesthetician.' Specifically, these actions or activities are those that can proceed toward achievement of purposes associated historically with aesthetics. These actions or activities need not achieve those purposes, but they must be capable of advancing toward those purposes.

In the definition of role-playing-the-aesthetician I gave originally, students enacting purposes associated historically with aesthetics, I was implying the two general conditions just described: 1) student actions or activities are directed by purposes associated historically with aesthetics, and 2) student actions or activities enact those purposes, i.e., the actions or activities performed can proceed toward achievement of those purposes.

I have spoken of purposes associated historically with aesthetics. What are those purposes? In general, aesthetics is associated historically with meta-level inquiry: If the general purpose of art criticism is explaining and justifying response to particular works of art, the general purpose of aesthetics in this regard is clarifying concepts employed in the valid explanation and justification of response to works of art. For example, a critic might say that a particular work is weak in organic unity. Other critics might debate the first critic's conclusion. An aesthetician, correspondingly, would examine the concept of organic unity, attempting to clarify the conditions under which the term 'organic unity' applies and does not apply. The aesthetician might eventually conclude that the concept of organic unity is a myth, i.e., impossible to apply meaningfully to any work of art. Other aestheticians might debate the first aesthetician's conclusion.

Critics, of course, extend their discourse to include the meta-level from time to time. And aestheticians respond to works of art in the process of their meta-level investigation. A matter of different emphases between art criticism and aesthetics is thus evident: art criticism focuses historically on object-level response though it may involve meta-level deliberation; aesthetics focuses historically on meta-level deliberation though it involves object-level response.

One more term, 'role-playing' needs to be briefly examined before proceeding to the second general question addressed in this presentation. I use the term 'role-playing' to refer to student behavior in relation to the aesthetician. Students are not aestheticians even if they engage in the activities aestheticians perform and at levels of expertise for which aestheticians are noted. Children, of course, do not perform at such levels, but even if they did, being an aesthetician requires being conferred that status by other aestheticians, however informal that conferral may be. Role-playing requires no such conferral or particular level of expertise. When students enact (act out) certain purposes as they do in role-playing, they are not pursuing achievement of these purposes in an officially sanctioned way. Nevertheless, students pursuing these purposes through employment of means recognized as adequate to achieving these purposes are engaged in aesthetic inquiry, less the status of "aesthetician."

In summary, role-playing-the-aesthetician occurs when students enact purposes associated historically with aesthetics. Enacting these purposes requires student performance of actions or activities capable of advancing toward achieving these purposes. Historically the purposes of aesthetics are those that emphasize clarification of meta-level issues concerning art. Students who engage in aesthetic inquiry are not aestheticians, hence their inquiry viewed in relation to the aesthetician is acting out purposes associated with the aesthetician, (i.e., role-playing-the-aesthetician).

What Does Role-Playing-the-Aesthetician Look Like in the Classroom?

To this point, I have addresed myself to theoretical matters. I will now turn my attention to some matters of practice: What does role-playing-the-aesthetician actually look like in the classroom?

You should know, as indeed many if not all of you suspect, that there are few documented instances of art teachers engaging their students in philosophy of art. My dissertation research (1986) is, as far as I know, the first empirical study that focuses on classroom role-playing of the aesthetician. Jon Sharer (1986), at Arizona State University has worked in the classroom with children employing philosophical dialogue about art. His experiences are not yet published, but I will describe one example to you momentarily. In addition, I am in possession of a paper and lesson notes from outside the United States which describe children's activities in aesthetics. The paper is by June Parrott of Australia (1984) and the notes are by David Best from Great Britain. None of these are published, to my knowledge, and the notes are not to be reproduced by request of their authors. There are some other examples not cited here, some of which no doubt I am unaware. In any case, the development of classroom practice as it pertains to role-playing-the-aesthetician is in its inception. Because of the time I have for this presentation, I will describe briefly the lessons that I employed in my research and present a classroom scenario described by Jon Sharer (1986).

I will begin with Jon Sharer's example: In this scenario, a dialogue (akin to Socratic dialogue) between a teacher and students is described. The issue of when likes and dislikes about art are justified was addressed. The teacher began by asking students whether any knowledge about Matisse or his work is required to like or dislike Matisse's work. The students replied, "No." Yet, when asked whether somebody would be justified in liking or disliking a person across the street without knowing something about that person, the students answered, "No." When questioned about this inconsistency, the students indicated that people and art are handled differently. In an attempt to help students clarify their use of different criteria in this regard, the class was presented with written statements and asked to determine if additional knowledge was required to justify them: 1) like/dislike a person; 2) like/dislike a car; 3) like/dislike a milkshake; 4) like/dislike the Bible; 5) like/dislike bright colors; 6) like/dislike Leonardo da Vinci's painting, "Last Supper."

"Students' responses suggested that additional knowledge was needed to justify likes or dislikes about a person, car, or the Bible; but personal knowledge would suffice for supporting preferences about sensory experiences of milkshakes or colors. With Leonardo, half of the class said that additional knowledge was not needed and half of the class said that it was needed. The response to the Leonardo seemed to reflect attending to either sensory experience or the biblical theme represented in the painting. When the entire class realized what was being depicted in the painting, most agreed that additional knowledge would be required to justify liking or disliking Leonardo's depiction of the Last Supper. But, when asked if they needed other than personal knowledge to be justified in saying that they liked or disliked the color of the Leonardo, the students said 'no'. They responded similarly when asked about being justified in liking or disliking the color of a car. Yet, when asked if they needed to know something beyong personal experience to be justified in liking or disliking a car for speed, ease of repair, or mileage, they said 'yes'. These examples illustrate that justifications are related to contexts. Accordingly, personal knowledge may or may not justify likes and dislikes depending on the contexts or criteria involved.

To examine the implications of criteria used in the justification, students were asked whether or not liking the color of a car justifies not liking the economy or durability of a car? 'No,' students replied. Then, does not liking the color of a painting justify not liking the composition or some other aspect of a painting? 'No,' they responded. If this is so, consider whether we should use only one rule or criterion for justifying preferences or judgments of art work. In other words, is one justified in using only one rule or standard to determine what is of value in, for example, painting. (Students responded with various opinions about whether a single criterion would suffice.) Do you think that a single rule or criterion for liking or valuing trees is appropriate? Why are trees useful (e.g. shade, fruit, decoration)? What are some problems associated with trees? Can we reasonably use the same criterion for different trees, and can we reasonably use the same criterion to justify liking or disliking different aspects of a tree? (At this point students cited different reasons for valuing or not valuing a tree.) Similarly, do you think that a single rule or criterion for liking or disliking people is appropriate, or do you think that there are different considerations which should be taken into account? If you were that person, would you want to be judged using the same standard as that used for your parents? Are there differences between you and your parents that should be taken into account? (Student response) Moreover, do you think that you should be liked or disliked on the basis of a single criterion, e.g., looks. (Student response) Then, do you think that it is fair to value or not value a painting using only a single criterion or rule? For example, would it be fair to judge a Van Gogh only on the basis of neatness or a Magritte only on the basis of looking 'real'?

(Students had been studying these artists.) 'No,' they indicated. Accordingly, we need to know something about a car, tree, person, or painting to take into account different considerations related to each. Finally, do we need to know something about a Matisse drawing in order to fairly assess our like or dislike of it? 'Yes,' they replied. But, do we always need to know something additional to be justified in our like or dislike of it?

In this scenario, students philosophically examined the statements they made about art using examples to clarify and test the implications of their responses. A dialogue method was employed. No prior teaching of students how to behave during this process was indicated. Only an exchange of questions and responses occurred. In the following lesson unit, which I devised, instruction preceeded philosophical discussion. Students were taught certain principles which the teacher intended students to apply during these discussions and in individual assignments. The problem of defining art was examined and worked on over eight lessons by 5th and 6th grade children. The first four lessons focused on teaching particular concepts. The remaining four lessons focuses on application of those concepts. Lesson one was introductory. The major objective was to have children learn what I called "rules of the road," in other words, the protocol for students to follow in order to foster successful discussion in a large class setting. In addition to the standard protocol for class discussion (e.g., only one person speaks at a time), these rules included a new rule for the children: When verbalizing disagreement with someone's statement, disagree with what the person says, not with the person saying it. In order to exemplify this principle, the teacher and a student acted out different ways to disagree with someone by contrasting language that implied personal attack (e.g., "No, you're wrong!") with language that implied disagreement with or questioning of what someone had said (e.g., "I'm not sure I agree with your argument.").

The major objective of the second lesson was to teach the concept of a circular definition. Several examples of circular definitions and diagrams visually depicting the principle of circular definitions were employed to aid learning. In addition, students were given an opportunity to invent examples of circular definitions, thus "practicing" the concept.

Lessons three and four taught the children two other concepts related to definition: 1) A "perfect" definition of art must describe _all_ works of art (necessary conditions); 2) A "perfect" definition of art must describe _only_ works of art (sufficient conditions). As part of the instruction, the students employed Venn diagrams and an assorted variety of dry cereals (e.g., Fruit Loops and Lucky Charms) to help make "visually concrete" these different concepts and their relationships. This activity is too complex to explain now, but it went smoothly.

In lessons five and six, the students were given the opportunity to apply the concepts they had learned to different definitions of art. The definitions were supplied by the teacher and by the students. Classroom discussion with examples of art (mostly reproductions) and non-art were employed to test the definitions. Lesson seven focused on the question of whether or not art could be defined; instruction involved lecture (some history of aesthetics) and discussion. Lesson eight consisted primarily of review and answering students' questions.

An analysis of the above two examples of aesthetics in the classroom will show that, despite differences, both involved students dealing with meta-level questions concerning art, questions not ordinarily broached within the object-level focus of art criticism. In addition, both examples had children _doing_ what aesthetician's _do_ without indoctrination into particular world views in aesthetics. Students, however, learned principles from philosophy and were ushered into processes by which philosophical inquiry proceeds. The most striking differences between the two examples seem to be the more formal aspects of the second example where philosophical jargon ("circular definition") and some history of aesthetics was introduced. My own view is that teaching aesthetics should consist of both formal and informal aspects when those aspects are educationally appropriate.

Why is Role-playing the Aesthetician Important in Art Education?

Now that you have some idea of what role-playing-the-aesthetician means theoretically (from my current standpoint, of course) and what it looks like in the classroom, you should have some initial basis on which to ponder the value of role-playing-the-aesthetician for art education. I have not addressed the issue of whether aesthetic inquiry in the classroom can be successfully implemented, but assuming that it can, the question remains, "Why do it?" Why extend and complicate an already broad and complex curriculum of studio, art history, and art criticism? Even if role-playing the aesthetician is practical, it does not follow that this role-playing is worth teacher-student time and effort. Should pupils be taught aesthetic inquiry, or should their education be limited to learning aesthetician's conclusions about art?

It seems particularly appropriate in the instance of aesthetics that students not just be taught what aestheticians think. The conclusions of one philosopher are often rejected or questioned by another philosopher. This may be because the principal concepts addressed by philosophers are "essentially contestable" (Becker, 1977, p. 250); or incapable of final resolution. In these circumstances, the truth about something is often viewed as an approach to limits rather than a full attainment of what is true. If students are to appreciate these disputes that arise in philosophy, it would seem advantageous at least to involve the pupils in some level of analysis and debate about important concepts. In addition, it would seem appropriate to call students' attention to the "tools" required to analyze and debate the application of these concepts such as rules of logic and use of examples. While use of these "tools" is to a degree "naturally" invoked by the conceptual analysis task, we are not automatically aware of the tools used to the extent that we can consciously employ them with greater skill. Thus we may intuit a weakness in our own or another's positions about the application of a concept yet be unable to clearly identify the weakness, verbalize it, and systematically test it at our or another's satisfaction. Moreover, our position on the use of a concept is often so interlaced with our self-esteem that we do not make the effort we should to access our stance objectively. One major goal that should be pursued with role-playing-the-aesthetician is cultivation of a disposition to distance the ego from advocacy of a particular posture, so as to remain open to review of the position. Ideally, one actively seeks valid criticism of the stance in order to refine or ultimately reject it on sound reasoning and in line with the best evidence. This goal is not easily attained. If education is to produce a citizenry of competent, independent thinkers, then a good measure of practice should be directed at inquiry-oriented activities vis-a-vis conscious use of the means to critique the investigation itself (Russell, 1986).

As art educators, I believe we should be interested in developing not only citizens' appreciation of and knowledge about art, but in developing their abilities to reflect upon that appreciation and knowledge intelligently and skillfully.

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IS TEACHING AESTHETICS A REASONABLE GOAL FOR K-12 ART EDUCATION?

Mary Erickson

In order to answer the question which is the title of this paper one must answer at least two prior questions. What does it mean to teach "aesthetics?" and What counts as a "reasonable" goal for art education? Some art educators have been interested in aesthetic education for at least two decades. However, when Dwaine Greer (1984) coined the phrase "discipline-based art education" which specifies that content of art instruction be based in the four disciplines of studio, criticism,history, and aesthetics and when the Getty Center for Education in the Arts adopted his term (1985), art educators focussed their attention much more directly on "teaching aesthetics." It is my intention in this paper to clarify some of the present confusion about what teaching aesthetics might mean and to outline the choices which art educators might make as they operationally define the teaching of aesthetics. I shall next consider how one might reasonably choose among alternative definitions of teaching aesthetics. Then, working with one alternative, I shall attempt to determine whether this alternative is "reasonable," that is to say "feasible," for K-12 art education.

What Does It Mean to Teach Aesthetics?

The many answers which might be offered in response to this question can be roughly grouped into two categories: those most closely associated with the domain called "aesthetic education," and those most closely associated with the philosophical domain called "aesthetics." Jon Sharer has characterized this difference as "aesthetic" used as an adjective and "aesthetics" used as a noun (Sharer, 1986). He notes that Greer's conception of discipline-based art education is rooted in the writings of Harry Broudy who recommends an approach to understanding art called "aesthetic scanning" (Broudy, 1972). However "aesthetic (the adjective) scanning" with its basis in empirical inquiry is quite different from "aesthetics" (the noun) which is traditionally considered a philosophical mode of inquiry. Greer states that the "content, concepts and procedures and modes of inquiry" (p. 214) which form the basis for discipline-based art education should "refer to . . . the manner of thinking and acting generally ascribed to the prototypical aesthetician, artist, art historian, and art critic" (underlining mine) (p. 214). As Greer elaborates, he focusses less on the mode of inquiry of the aesthetician and more on aesthetic appreciation and aesthetic experience (p. 214).

In his 1984 article Greer states that "there has been and will continue to be ongoing evolution of the principles embodied in discipline-based art education in the field at large" (p. 213) and he is right. Margaret DiBlasio has done that in her article entitled "Continuing the Translation: Further Delineation of the DBAE Format" (1985). She focusses particularly on what she calls the "aesthetic domain" and within the domain identifies two aspects. The first aspect is "a framework for developing aesthetic sensitivity." DiBlasio advocates Broudy's aesthetic scanning as that framework. This aspect of the aesthetic domain seems clearly to be a case of aesthetic (the adjective) education. DiBlasio goes on to extend the aesthetic domain with "a second aspect of aesthetic inquiry" which focusses on building "a provisional description of art." She then advocates an instructional process, based on the philosophical techniques of conceptual analysis, which leads students to a more sophisticated concept of art. With this proposal DiBlasio extends the discipline-based concept of teaching aesthetics to include not only content associated with aesthetic (the adjective) education but also aesthetics (the noun). It should be noted that DiBlasio's discussion of aesthetics is limited to the issue of defining art, which is but one of several pivotal issues in aesthetics.

Is Aesthetic Education "Teaching Aesthetics?"

Although I have proposed that definitions for teaching aesthetics can be roughly categorized as either associated with aesthetic (the adjective) education or with aesthetics (the noun), there are many different positions within and between these categories. Definitions of aesthetic education are most diverse. I shall identify two. Aesthetic education (sense #1) is instruction in the arts with a central focus on aesthetic experience. Here's how Stanley Madeja and Sheila Onuska defined aesthetic education in 1977.

> Aesthetic education is not a course in aesthetics for children. Aesthetics, the philosophy of aesthetic phenonmena is taught primarily in

> universities as a branch of philosophy and is not directly related to the education of the child.
>
> Aesthetic education is an area of study that includes the full range of aesthetic phenomena, encompassing all the arts yet different from any of them taken either separately or in combination. Aesthetic education takes in aesthetic experience itself, . . . the process by which an aesthetic product is produced, . . . the object or event, . . . and the historical and cultural tradition within which it is produced. . . . (p. 5)

So defined, aesthetic education takes in virtually all of what is usually considered to be art education, music education, dance education, theatre education, and perhaps literature education, and adds the focus on aesthetic experience. This broad sense of aesthetic education can and has been eloquently justified for public education. A perusal of nineteen years of back issues of The Journal of Aesthetic Education will provide many sound arguments for inclusion of aesthetic education (sense #1) in the K-12 curriculum. However, I fail to see how this broad, multi-arts definition of aesthetic education can be maintained as a goal for K-12 art (with no "s") instruction. My university has offered a concentration in aesthetic education to its art education majors for ten years. After one introductory course in all the arts, I have found that I must teach prospective art teachers either how to initiate team planning and interdisciplinary teaching within a school district, or focus on a narrower definiton of aesthetic education centering on the visual arts. Pennsylvania specifies distinct certification requirements for art, music, and English teachers. It is not easy to justify a curriculum to be taught by art teachers which includes content from music and English, content in which art teachers have not been prepared nor certified.

Vincent Lanier (1980) has proposed a kind of art education called aesthetic literacy which does focus on visual phenomena. In fact he questions the very existence of "arts education" and proposes that "Arts education . . . appears to have been a construction--an immaculate conception out of whole cloth, . . . of the federal government . . . " (p. 21). He identifies two significant differences between aesthetic education and aesthetic literacy. First, he claims that aesthetic education is "correctly characterized as elitist in (its) conception of what constitutes art" (p. 20) while aesthetic literacy considers "all the visual arts, both fine and vernacular (to be) appropriate content for school curricula" (p. 20). Second, Lanier claims that in aesthetic education "Most of its theory and practice ignores aesthetics; it concentrates instead on art criticism" (p. 20) while aesthetic literacy "involves the study of the questions and problems of aesthetic theory" (p. 20). Lanier's aesthetic literacy "would focus primary attention on how we respond to works of art or other aesthetically evocative stimuli, rather than on the character and quality of the objects themselves" (p. 20). Lanier would look to the disciplines of art criticism, art history, psychology, and anthropology, as well as to aesthetics to inform students response to visual phenomena. Lanier advocates broadening the range of disciplines informing aesthetic response beyond aesthetics. He borrows a method from philosophy as the central process to be used to teach aesthetic literacy. He characterizes his curriculum as a "dialogue curriculum" which focusses on questions. Questions and the dialogue which grows from questions have been central to philosophy since the time of Socrates.

A second definition of aesthetic education is much broader than the preceding. Aesthetic education (sense #2) is instruction which focusses on aesthetic experience as a method rather than as content. Here are some notions about aesthetic education (sense #2) set forth by David Swanger (1983).

> . . . knowledge is incomplete unless it includes empathetic knowledge. (p. 25)
>
> Because the aesthetic educator can demonstrate that knowledge of any subject . . . is incomplete without its empathetic dimension, he or she can claim rightly that aesthetic education is integral to the curriculum. (p. 27)

Swanger presents a vision of an ideal education in which students gain knowledge of the world (empathetic knowledge), in addition to knowledge of how to do things in the world, and knowledge about the world. He even recognizes that his vision of aesthetic education might be antithetical to the desires of the state (p. 27).

Duke Madenfort (1981) also argues for a very broad definition of aesthetic education. He writes,

> We are inflicting upon ourself the diseased condition of our own demise. We are denying and disowning our integrity, the wholeness of a truthful consciousness, the sensuous wholeness of our living body and the world, the wholeness and well-beingness of our life. (p. 11)

Madenfort proposes that aesthetic education can remedy this situation by strengthening and reinforcing "our immediate aesthetic awareness of life itself" (p. 11).

Elaine Flory Fisher, the author of _Aesthetic Awareness and the Child_ (1978), proposes a very broad definition of aesthetic education, which she sometimes calls an "integrated-ideas approach."

> Aesthetic education is concerned primarily with giving meaning to life. It permits a depth of perception that cuts through the superficial trappings of intellectual disciplines and reveals the common core of beauty, knowledge, and meaning. (p. 52)

> Children can be helped to understand relationships if teachers give less emphasis to the differences among the academic disciplines such as art, music, mathematics, or science and instead stress the interrelationships among them. (p. 8)

Fisher's ideals of aesthetic education seem to dissipate as she sets forth suggestions for lessons. The "Elements and Integers" of this new aesthetic education turn out to be the ever popular elements and principles of design. A lesson called "An Involvement and a Philosophy" translates into a detailed exercise in cardboard loom weaving. Although Fisher seems to be proposing a revolution in education, she is, in fact, selling age-old art activities under a new brand name.

Swanger's, or even Madenfort's, aesthetic education (sense #2) might be justifiable. However, the revolutionary nature of these ideas for aesthetic education, and the extraordinary teachers who would be required to undertake such a revolution, should force curriculum makers to consider whether expenditure of limited funds and efforts of in-service staff can be justified for such an experiment.

Certainly, among the many definitions of aesthetic education, several versions are justifiable as approached to K-12 art education. Lanier comes the closest in my view. However, none of the definitions of aesthetic education mentioned above can be reasonably called "teaching aesthetics," if teaching aesthetics means teaching the content which is derived from the discipline of the aesthetician. Although, once again, Lanier's aesthetic literacy comes the closest. Aesthetic (the adjective) education and aesthetics (the noun) may overlap at some points but are different in their essence. I would argue that if we want teaching which fosters aesthetic experience as a response to art that this sense of aesthetic education (sense #1) can be effectively integrated into art criticism instruction. On the other hand the philosophical study of the issues of aesthetics must be given specific attention within the curriculum if any understanding of aesthetics, as a discipline, is to be gained.

Can Teaching the Discipline of Aesthetics be Justified in Pennsylvania?

I take the discipline of aesthetics to be a branch of philosophy. The content which aestheticians consider is distinct content within philosophy. Within that content are concepts like "aesthetic experience," aesthetic attitude," and "art," and theories like formalism, expressivism, symbolism, subjectivist theories and objectivist theories. Other issues include classification of the arts, art and truth, and art and morality (Edwards, 1967). Philosophers have reached various conclusions in relation to this content. The assembled positions of these philosophers constitute the history of aesthetics. Even though the issues to be studied by aestheticians are unique to aesthetics, the means for considering those issues are not unique. In fact the processes used by aestheticians, like logic or conceptual analysis, are pecisely those used among all philosophers. So the question "Can teaching the discipline of aesthetics be justified in Pennsylvania?" can be restated "Can philosophical inquiry in art be justified in Pennsylvania?"

The Pennsylvania Quality Goals of Education were developed through an elaborate process within which a tremendous range of professionals were given opportunity to suggest, criticize, and argue. After several years of development the State Board of Education officially adopted twelve quality goals with a total of sixty-one supporting learning objectives. Philosophical inquiry in art can be justified, even mandated, by the five objectives for arts and humanities. The first objective specifies that every student should learn the ". . . principles and concepts of art. . . ." Philosophy is just that method of inquiry which most directly clarifies principles and concepts. The second objective specifies that students should learn to understand ". . . the influence of . . . philosophy . . . in shaping our heritage." Here the particular discipline of philosophy is mandated. The last three objectives refer to development of analytic skills, objective and aesthetic decision making, and intellectual experiences, all of which can be provided through philosophical inquiry in art. In addition to the five objectives for arts and humanities, several other quality goals can be addressed through philosophical inquiry in art. A mathematic objective is the "development of reasoning, (and) problem solving. . . ." Philosophical inquiry in art can address all four objectives for analytic thinking: development of information management skills, logical thinking skills, problem solving skills, and decision making skills. One might also argue that the following three objectives for self-esteem might be addressed through philosophical inquiry in art: "awareness of one's personal beliefs and opinions," "development of self-confidence," and "development of personal adaptability to change." Teaching aesthetics may be justified by Pennsylvania's quality goals, but another question still remains, is it feasible, even possible, to teach aesthetics in Pennsylvania"s schools?

Is Teaching Aesthetics Feasible in the K-12 Art Curriculum?

Answers to three prior questions should be helpful in answering the question stated above: (a) What should be taught in aesthetics? (b) How can aesthetics be taught? (c) How can art teachers be prepared to teach aesthetics?

One can begin to identify what should be taught by developing a list of specific learning objectives for teaching aesthetics. I have begun such a list examining the writings of a number of philosophers and philosophy educators. Among them are Bertrand Russell (1912), E.R. Emmet (1968), John Wilson (1969 and 1982), Matthew Lipman et al (1984), Ann Margaret Sharp (1985), and Michael Pritchard (1985). Implicit within these writings are a variety of pieces of information, skills, and attitudes which might be used as fundamental objectives in learning the philosophical bases of aesthetics.

Attitudinal Learning Objectives. The following attitudes seem essential to philosophical inquiry of any kind. The student should learn to:

1. tolerate uncertainty (Russell, p. 155)
2. value possibilities (Russell, p. 161)
3. value questions (Russell, p. 156)
4. be curious (Emmet, p. 11)
5. be conscious of words (Wilson, 1969, p. 46)
6. value reflective disagreement (Pritchard, p. 55)
7. wonder (Pritchard, p. 149)
8. value impartial contemplation (Russell, p. 160)
9. be aware of assumptions (Lipman, p. i)
10. be inclined to find reasons to justify beliefs (Lipman, p. i)

Skill Learning Objectives. The following are some basic philosophical skills which should be mastered in order to do philosophical inquiry. Students should learn how to:

1. distinquish types of words: descriptive, evaluative, pointer, interjections, and mixed words (Wilson, 1969, p. 23)
2. speculate (Russell, p. 161)
3. handle abstract ideas (Emmet, p. 9)
4. discuss rationally (Emmet, p. 20)
5. distinguish opinionating from arguing (Pritchard, p. 81) how to distinguish objective and subjective statements (Pritchard, p. 152)
6. imagine possibilities (Russell, p. 161)
7. see implications (Lipman, p. i)
8. recognize necessary conditions within a definition (Lipman, p. 32b)
9. recognize sufficient conditions within a definition (Lipman, p. 36)

And the list could go on.

Knowledge Learning Objectives. The list of bits of information which might be learned through philosophical inquiry could be endless. I have chosen a few to offer as sample below. The student should learn that:

1. language is very important to clear thinking (Emmet, p. 21)
2. words can be used very precisely (Emmet, p. 30)
3. when words are used ambiguously, confusion may result (Wilson, 1969, p. 36)
4. statements can be imperative, empirical, analytic, valuative, or metaphysical (Wilson, 1969, p. 59)
5. there may be no completely correct and precise answer to a question (Emmet, p. 78)
6. one answer might be more nearly correct than another (Emmet, p. 78)
7. there are rules of logic which determine whether an argument is valid (Lipman, pp. 455-473)

Attitudinal and skill objectives are the same for philosophy in general as for that specific area of philosophy called aesthetics. However one could most certainly generate a list of knowledge objectives which are distinctive to aesthetics. Here are three. Students should learn:

1. philosophers attempt to explain the value of art (Stewart, 1986, p. 1)
2. our response to art is influenced by numerous factors (Lanier, 1984, p. 15)
3. one's aesthetic theory may be implicit or explicit (Carter, 1983, p. 66)

It is possible to specify content for teaching aesthetics but the task is just begun.

Methods for Teaching Aesthetics. Although several methods have been developed for teaching philosophy within the K-12 curriculum, all that I have examined have focussed on dialogue as the central instructional strategy. The most detailed method has been developed at the Institute for the Advancement of Philosophy for Children (Lipman, Sharp, and Oscanyan, 1985). Lipman et al have developed their program around a series of novels for children in which children discuss philosophical issues. Harry Stottlemeier's Discovery, for fifth or sixth graders, seems to be the most popular. It is accompanied by a 474 page instructional manual outlining, in great detail, just how to develop philosophical dialogue and a "community of inquiry" (Sharp, 1985). The program gives only slight attention to any issues of aesthetics (pp. 370-375).

Mortimer Adler (1982) has proposed a method for teaching philosophy at the high school level. His method is based on dialogue. Adler advocates seminars of at least two hours, preferably with no more than fifteen students. Although he sketches aspects of his proposal in broad strokes, he provides no curriculum, curriculum materials, or detailed instructions for teachers.

I have found four somewhat well developed proposals for teaching aesthetics in the K-12 curriculum, though none comes close to Lipman's in detail. I have already mentioned Lanier's "dialogue curriculum" for aesthetic literacy. Lanier claims that elementary children can deal with (philosophical) abstraction if language is simplified and clarified. He states that ideas from aesthetics ". . . will combine easily and naturally with both art criticism and art history . . ." (1984, p. 20).

Karen Hamblin (1985) has developed a curriculum framework for aesthetic literacy which outlines seven major thematic categories to be considered at three increasingly sophisticated levels: description, discussion, and criteria. To these three she adds three even more sophisticated levels which are optional within the curriculum: theory, metatheory, and multi-disciplinary. Hamblin describes the first two levels in some detail, but not the last four levels. Presumably, the theory and methatheory levels would include philosophical inquiry, but one cannot be certain, for they are so little elaborated.

Jon Sharer (1986) has worked with fifth graders centering his instructional strategy around statements about art. He claims that "inquiry into the meanings underlying what is said about art is at the heart of aesthetics" (p. 5). He writes further that "the focus of philosophical inquiry in art, i.e. aesthetics, is upon the critical examination of what is said rather than what is seen" (p. 11) and proposes the following four-step process of critical examination:

1. generating belief statements/questions about meanings and values
2. clarifying belief statements or questions
3. reasoning which supports belief statements or questions
4. examining the reasons given (p. 11).

Sharer has begun to test specific strategies which can be used to develop philosophical dialogue in the classroom. He has not outlined an aesthetics curriculum.

Eldon Katter and I (1986) have developed a core curriculum which centers on aesthetics as one of four disciplines of art. The core curriculum provides objectives in each of the four disciplines for primary, intermediate, junior high, and high school levels. The aesthetics portion of the curriculum is built on prior experience and learning in art criticism, art history, and art studio. Six philosophical skills, applied to art, constitute the major goals of learning in aesthetics K-12:

1. making distinctions
2. drawing conclusions
3. defining concepts
4. studying traditional philosophies
5. distinguishing types of claims
6. building arguments (p. 1).

In addition to outlining a sequence of learning objectives, we have suggested activities for each level and developed simple curricular materials to support instruction at each level. Our core curriculum illustrates how aesthetics can be integrated into a art curriculum and how careful sequencing of learning throughout the K-12 curriculum can make increasingly sophisticatd learning in aesthetics possible. We agree with Ronald MacGregor (1985) who states that "discipline-based art education needs . . . coordination if it is to be more than simply a layering of one kind of experience upon another" (p. 244).

A few art educators have begun the task of preparing curricula and developing instructional methods which can be used to teach aesthetics in elementary and secondary schools. For any aesthetics curriculum or method to succeed, it is necessary that it be integrated with other major areas in the balanced art curriculum. This curricular task of development, integration, and sequencing has just begun.

I have attempted to outline specific learning content for a K-12 aesthetics curriculum and have described some of the preliminary efforts to develop instructional methods for teaching aesthetics. Certainly content for aesthetics can be defined, and there is reason to believe that effective methods and materials for teaching aesthetics can be developed. One more serious question remains before an answer can be proposed to the question "Is teaching aesthetics feasible in the K-12 art curriculum?" That question concerns the education of in-service and pre-service art teachers in order to qualify them to teach aesthetics.

To begin, teachers must gain all the attitudes, skills, and knowledge which they would teach their students. The objectives mentioned above provide a partial list of what must be learned. Most art teachers have not been trained in all these areas, nor is there much emphasis in pre-service education on these philosophical areas. I have found a number of implied requirements for teacher education among the recommendations of philosophers and educators who are advocating the teaching of philosophy or aesthetics in elementary or secondary schools. Let me list a few. Teachers must learn how to:

1. provide a "measure of freedom from practical preoccupations" (Emmet, p. 12)
2. maintain "a semblance of order without stifling philosophical discussion" (Pritchard, pp. 2 and 3)
3. behave self-confidently when uncertain (Pritchard, p. 24)
4. cope with the accountability demands of the educational institution (Pritchard, p. 26)
5. avoid "over-determination" of the lesson (Pritchard, p. 151)
6. resist lecturing (Lipman, p. i)
7. show students that they make the teacher think (Lipman, p. i)
8. resist manipulating the class to the teacher's view (Lipman, p. i)
9. resist doing group therapy (Lipman, p. i)
10. resist settling issues by voting (Lipman, p. i)
11. act as devil's advocate to generate contested solutions (Hamblin, p. 20)
12. pretend not to know (Adler, p. 11)
13. resist striving for agreement (Adler, p. 13)
14. be patient and polite (Adler, p. 14)
15. provoke a situation which raises aesthetics issues (Lanier, 1984, p. 10)
16. simplify and popularize (Lanier, 1984, p. 11).

Good art teachers have developed some of these skills. However they may have had little opportunity to develop or practice others. The recent emphasis on extending art education beyond studio to art criticism and art history continues to challenge art teachers. Learning how to teach aesthetics adds yet another challenge. It seems extremely unlikely that the average art teacher can meet the challenge if, at the same time, there are no support materials, such as model curricula or tested methods for teaching aesthetics.

Let me return to the question which is the title of this paper, "Is teaching aesthetics a reasonable goal for K-12 art education?" I do not believe that it is reasonable at this time to ask art teachers to add the teaching of aesthetics to their curricula. However I do believe it is reasonable at this time to advocate that curriculum supervisors, art coordinators, the Pennsylvania Department of Education, teacher education institutions, and university researchers and scholars take on the task of developing those curricula and testing those methods for teaching aesthetics which will make it possible for art teachers to reach the goal of teaching aesthetics in their classrooms. If these research and development tasks are not undertaken seriously, theoreticians will be guilty once again of offering a banner around which art teachers assemble, which they brandish in their continuing public relations campaign, but which does little to affect their teaching, and which will instead eventually lie trampled under the feet of the converts rallying around the next hopeful banner. Teachers need more than a flag and a slogan to carry out educational reform. They need basic training, top-of-the-line equipment, and an unbroken supply line providing weapons, ammunition and the provisions to ensure survival. This symposium is the first step toward initiating and eventually completing the research and development tasks which can make art educational reform possible.

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AESTHETICS AND ART CRITICISM IN THE SCHOOLS: SOME RIDICULOUS REALITIES AND SOME SUBLIME PROSPECTS

Brent Wilson

Of Critical Bandwagons and Oxcarts: The Grand Parade

There is excitement in the art educational air. There should be; after all we are having one of our periodic parade-days and this time the parade has as its theme "Discipline-Based Art Education" (DBAE), and it even has a wealthy patron as its sponsor--the J. Paul Getty Trust. It's no surprise that lots of art educators are clamoring to get on the bandwagon--the bandwagon titled art criticism. Lets have a look at this parade. Oh my! it seems that there is not just one bandwagon, there are dozens of them, all proudly flying their "art criticism" banners. Upon closer observation we see that some of these bandwagons have stalled nearly as quickly as they entered the parade line-up; some don't even know the direction to the starting line and have veered down side streets; some are without drivers; some are lumbering old oxcarts painted over to appear as bandwagons, but showing through the fresh paint it is possible to see the bold outlines of the elements and principles of design. The creativity and the free expression movements, too, have been painted over in bright new colors but underneath its still the same old stuff. The most prominent bandwagon is filled with students dressed in their new art criticism uniforms with their shiny instruments at their lips while the band director---looking very much like Robert Preston in the "Music Man," repeats "playyyy," "playyyyy," but he has neglected to teach his students how to read music; how could he? He doesn't know how to play himself. My what a spectacle. Will this rag-tag undisciplined art educational parade ever make it to the starting line? Will these "new" criticism bandwagons ever produce music?

Just what is art criticism? What is it for? What educational ends might it serve? How is it properly practiced? Is it even possible for kids to be critics? Do art teachers know how to teach art criticism? Are art teachers themselves even capable of writing a sensitive and insightful piece of art criticism? Does an art teacher have to practice art criticism in order to teach art criticism? How can art criticism best be taught? What is the current state of art criticism instruction in the schools? The organizers of our parade could benefit from the answers to these questions. Indeed, the very success of this now undisciplined parade that wishes to be "Disciplined" is dependent upon the answers.

Conceptions of Criticism

I must say at the outset that to have an art criticism program in the schools of Pennsylvania or the schools of America is not an end in itself. Rather it is a means to an end, and as far as I am concerned the end, the one great goal for art education is that our students learn to sensitively and insightfully interpret the meanings of important works of art. Of course the goal behind the goal is knowledge. When knowingly worked (so that their meanings are unpacked) important works of art yield unique artistic/aesthetic knowledge of worlds-past, worlds-present, and worlds-future; they yield knowledge of the self and others, of what is to be desired and what is to be disdained. If properly sought and used, this knowledge can be translated into power, advantage, the summum bonum--the greatest good--the good life, the good individual, the good society.

There are lots of ways to unpack the meanings of works of art. Works of art can be unpacked through a studio recreation of their meanings, their themes, their ideas, their expressive characters. The meanings of works of art can be unpacked through research--through inquiry into the historical and social contexts in which they were created, their roles, functions, and purposes, their antecedents and consequences. And works of art can be unpacked through a critical co-creation of their meanings. And I would like to say at this point that it is possible to have a comprehensive interpretative-based art program that is centered almost entirely upon any one of the three inquiry modes--studio re-creation, art historical research, or critical co-creation.

Any reasonable program of art criticism in the schools ought to have as its model the things that art critics do. And what are these things? An art critic is like a well-informed, stimulating guide, leading willing travelers through the diverse but exciting pathways of art. Through his or her writing, the critic uses words to point to the features that less experienced travelers might overlook. What the artist creates, the critic co-creates through the medium of verbal language. The language of the art critic is aesthetically, socially, and art historically informed, understanding, insightful, and, I believe, at its best when it has at least some of the aesthetic features of the art it seeks to co-create. It is best when it is expressive, poetic, metaphorical, and analogical. And for those who might say, "But don't art historians also use language to inform us about art,?" the answer is, "Yes, of course." But critics frequently write about art produced so recently that historians have hardly begun their study of it. And as they write about specific works of art, critics may show much less concern than historians do for the time, place, antecedents and consequences, and circumstances that surrounded the creation of the work of art. In fact some critics like to approach art almost as if the works were new acquaintances about whom the critics have the opportunity to become familiar by asking questions. The works of art in turn "disclose" answers to the critics' questions in the ways that they are best able--by "showing themselves" to have "these features," "these characteristics," "these qualities," "these merits," "these meanings."

Art criticism in its ideal and most useful form is an _individual_ act of _writing_ about a work of art or a group of works of art. This individual co-creation of a work that parallels the original may be aided by classroom communal critique sessions, but in the end forming a piece of criticism is like forming a work of art. The language of criticism should be written so that the words that are co-creations to the work of art may be carefully placed and replaced until the desired aesthetic meaning is achieved.

If we were to search our school art programs, I think that we would discover that the kind of art criticism that I have just outlined is rare to the point of non-existence. Let me characterize the current state of art criticism in the schools today, and then speculate about the conditions that would have to prevail before even a minimal program of criticism might be established in the schools of Pennsylvania and the nation.

The Criticism We Have

In art education we have the habit of transforming the new things that we try to do into the old things that we are already doing. Consequently, when the term art criticism is mentioned many art teachers may immediately conjure up an image of those critique sessions where students' studio products are either praised or pulled apart by all participants. Or art criticism might be seen as those relatively infrequent times when the art teacher leads a group of students through an oral process of description, analysis, interpretation, and judgment of a reproduction of a work of art. And now we are hearing of another variant of the communal process called "aesthetic scanning" in which individuals in a group look for and call out the names of features of the work. Moreover, art teachers--not to mention the students--are generally incapable of providing an adequate definition of the criteria for making aesthetic judgments--other than to say "the elements and principles of design" which are, of course, totally inadequate as aesthetic-judgmental criteria.

Why is it that I talk so disparagingly about the state of critical affairs in art education? Many of my views are based on solid evidence. For what now seems a very long time I have studied art criticism in the schools.

Empirical Studies of Art Criticism in the Schools

For over 22 years I have believed that art criticism in the schools should be an act of writing, and during that time I have conducted a series of studies of the processes and products of writing about works of art. (Sometimes I conducted these studies by myself, sometimes with students and colleagues, and they were also conducted for the National Assessment of Educational Progress.) Inasmuch as I think that their findings will inform our thinking about the current critical craze, I would like to review these researches.

The Relationship of Studio Art to Critical Writing

Twenty years ago I asked the question, "What effect does the typical school art program have on the way students write about works of art?" (Wilson 1966a). To students in the Salt Lake City Schools and at the University of Utah I presented color slides of 34 20th century paintings to groups of general 5th, 7th, 9th, and 11th grade students, students with one and three years of high school art, advanced placement English students, and senior-year university art majors. Subjects within these groups were asked to write individually about each of the 34 paintings. The contents of their descriptions, analyses, interpretations, and judgments were analyzed through the use of 28 response classifications--responses to media, technical, sensory, formal, subject matter, expressive, stylistic, and contextual features of the work, and classifications of response modes such as relational analytical, synthetic, anecdotal, and judgmental modes.

Upon analyzing 16,422 responses to paintings in light of 28 classification categories I found that there were hardly any changes in critical writing about works of art between the 5th and the 11th grades (even though the students received a minimum of four semesters of art instruction between these grades). In almost every instance (over 80% of the time) the focus of attention was upon the literal features of the paintings--even when the paintings were non-objective. Median scores for classifications such as evaluation, relational analysis, line materials and techniques, emotional aspects, style, and historical context were zero for all groups between the 5th and the 11th grades. Only at the 11th grade did symbolism become a factor--commenting upon symbolism between 1 and 4 times placed students within the 50th percentile. Attention to mood and expressive qualities of works of art was only slightly higher (median scores for the 11th grade subjects was 8 points out of a total possible of 102.)

Students who had elected to take high school art for one or three years did have different reponse patterns from those of students in the general groups; they attended more frequently to the sensory, formal and technical features of the works. It was, however, only the advance placement English students--the ones who were experienced in both writing and interpretation--who dealt to any marked degree with symbolic meanings and used expressive language to characterize the paintings. But for the typical student the typical school art program seemed not to make any difference to their art critical behaviors.

In a follow-up study (Wilson, 1972) I sought to determine the relationship between years of high school art instruction and art critical abilities. It was found that although there were significant differences in the ability to write about art between high school students who have taken art classes and those who have not, there were few significant differences between first-year high school art students and third-year high school art students. In short, the differences in critical responses between art and non-art students might have been the result of selection factors rather than the education that the students received in their art classes.

These findings from these initial studies (drawn from small samples of students) have been confirmed through data from the National Assessment of Educational Progress in Art (1978 and 1981). (You will recall that there have been two National Assessments in Art in which a stratified national sample of approximately 2,500 9- 13- and 17-year-old students were asked to respond to a series of exercises relating to the objectives of art education.) Some of the National Assessment exercises related directly to art criticism.

Analysis of the qualities of two paintings

Students ages 9, 13, and 17 were given two postcard sized reproductions of paintings of flowers. One painting was late 19th century work by Monticelli which was heavily impastoed, brilliantly colored, and semi-abstract; the other painting, a Dutch 17th century work by Bollinger, contained highly delineated flowers, smoothly painted in subdued colors (National Assessment of Educational Progress, 1981). Students were asked to: "Look at the two paintings. . . They were painted in very different ways. Give three ways Painting A was painted differently from Painting B." An acceptable response to the task was considered to be mention of three features such as the modal character; style; sensory elements such as line, texture, or shape; media and technique; or a series of three relational analyses of the formal and expressive elements of the two works. Only 7% of the 9-year-old students, 21% of the 13-year-old students, and 30% of the 17-year-old students could successfully respond to the task. The results are even more disappointing for students who have elected to take from four to six art classes during their secondary school years. These students who received the greatest amount of art instruction performed at the very same level as all other 17-year-old students in the country. I have speculated that art instruction has little effect upon the way students respond to works of art. It could be argued that the differences that occurred between the 9- and 17-year-old students are the result of maturational factors.

Two Studies of Students' Critical Judgmental Responses

There are two important National Assessment exercises relating to the writing of critical judgments.

Judging Picasso's Drawings of Horses. Students in the three age groups (9, 13, and 17) were asked to indicate which one of two of Picasso's drawings of horses (both were preliminary studies for the mural, "Guernica") they thought to be the better work of art. Once they had made their choice they were asked to give reasons for judging one work to be better than the other. Less than 2% of the 9-year-old students, 5% of the 13-year-old students, and 11% of the 17-year-old students gave a single reason based upon the interrelationship of elements of the drawings or upon the unity of the components of the works. The students were, however, considerably more successful in pointing to either the presence of absence of a feeling or mood in one or the other of the works. Nearly one-fifth of the 9-year-olds, one-third of the 13-year-olds, and 44% of the 17-year-olds employed this judgmental criterion. But by far the most highly used judgmental criterion employed by all three age groups was the totally unacceptable one relating to how real or unreal the horses looked. And again the students with the greatest amount of art instruction performed no more successfully on the exercise than the national sample of 17-year-old students.

Making Judgments About An Advertising Design. In a National Assessment exercise that has not yet been released, students were asked to make a judgment about an advertising design that was considered to be decidedly inferior, incoherent, disorganized, and insipid. (The advertisement featured a lumpy grouping of three saccharine drawings of females with large eyes and plump lips--wearing wigs one supposes--the lettering scattered at oblique angles around the page. It was a paste-up job that appeared to have been executed after the elements had been sneezed into position.

Students thought the design to be quite good. Even at age 17, 23% of the students judged the design to be very good, 67% thought it was OK, and only 10% judged it to be not good at all. "Well," the defender of our students might say, "they were reluctant to make negative judgments about anything." Such is not the case. Over 41% of the same 17-year-old students judged a painting by Paul Klee to be "not good at all," and 73% said one of de Kooning's portraits, ("Queen of Hearts", c. 1943) was "not good at all." What criteria do our students appear to employ when they judge works of art? If art is sweet and familiar, then it is good; if it is a bit abrasive and unfamiliar then it is bad.

I could go on to cite evidence from at least a dozen other studies of art judgmental and critical behavior that I have had a hand in conducting. I won't bore you with the details, but the pattern is essentially the same as the one that emerges from the studies I have just described.

Are Art Teachers Capable of Writing Art Criticism?

Although none of the studies that I have cited sought to explain why our students' art critical behaviors are so underdeveloped, anyone familiar with the typical art teaching practices in the United States would know that only a few teachers actually present a coherent program of art criticism to their students. We might conclude that either teachers don't see much value in art criticism or that they don't know how to teach it, or perhaps it is both of the above. In fact there is some evidence that art teachers do not possess the ability to perform some of the rudimentary aspects of art criticism.

A Study of Art Teachers' Art Critical Abilities

If students art critical abilities are not as we would like them to be, then might we question how well prepared art teachers are to provide critical models for their students? I conducted a study (Wilson, 1970) in which I compared art teachers' patterns of writing about Picasso's "Guernica" to historians' and critics' writing about the same work. In effect I was asking, "Do art teachers have the necessary language skills needed to assist their students in writing insightfully about works of art?" The art teachers tended to write about isolated design elements and the work's literal features, while the art historians and critics wrote about the social and historical context of the work, its style, and the meanings of its symbols. I concluded that there were important aspects about the work that art teachers seemed unprepared to write about. It is possible, I think, to infer that these teachers would be incapable of directing their students attention to at least some of the important elements of "Guernica."

The Effect of Programs of Instruction in Art Criticism

Upon looking at the unfortunate state of affairs in art criticism in the schools and the sorry state of teachers' art critical abilities, the next question to be asked was, "Is it possible to change the way children write about art?" In other words, is it even possible for children to function as art critics?

Students Become Insightful Critics of "Guernica"

And to answer the question a program of instruction was developed for 5th and 6th grade students (Wilson, 1966b). The curricular unit was based upon a rewriting of Arnheim's book, *Picasso's Guernica: the Genesis of a Painting* (Arnheim, 1962). For 12-weeks students read about, discussed, evaluated, and wrote about *Guernica* and Picasso's working drawings for the painting. The essential feature of the program was that students were provided with a systematic set of writings about the work. After reading a piece of critical writing the students were expected to respond in kind. It should be added that they also engaged in studio activities related to the ideas found in the painting. At the end of 12 weeks the students responded significantly higher on 20 of 28 language categories relating to art criticism. Control group students who received regular art instruction remained the same. In effect, during a 12-week period, 5th and 6th grade students learned to respond to works of art more fully and broadly than students who had taken three years of high school art.

It is worth noting that Eisner, McFee, and Lewis *et al* have used the data from this study to confirm the prevalent belief that art education makes a difference in the way students experience art. But such a conclusion is unwarranted. The usual art education does not seem to make a difference; only special programs designed to alter patterns of critical writing have been shown to have this effect, and there are few if any programs with the coherence of the *Guernica* project being used in schools today.

Two Studies of Writing from Critical Models

Art criticism instructional procedures different from those used in the "Guernica" project have also been developed. Two of my students have studied the effect of distinctive critical models on the writing of students. Each provides an important lesson.

Critical Analysis or Critical Synthesis: Which Would You Prefer? While a graduate student at the University of Iowa, Merwin Hart (1970) devised two sets of critical writings, one that followed Pepper's (1945) organistic mode of criticism (the analysis of elements of a work of art to determine its overall unity), and one that followed Pepper's contextualism (the synthesized characterization of the pervasive qualities of a work of art--its vividness, intensity, and unique "flavor." Using the same works of art, and working from a carefully prepared script so that his language would remain either organistically or contextualistically oure, one group of junior high school students was provided with a steady diet of organistic critical writing, and another group, a diet of contextual criticism. After Hart presented his students with one or the other ideologically "pure" critical models, they were asked to write about a second work of art by the same artist. Thus it was possible, over the course of eight writing sessions, to monitor the process by which Hart's students became organicists or contextualists. The content analysis of his students' post-test scores confirmed the fact that they had quite thoroughly absorbed the critical model with which they had been presented.

Modeling Walter Pater. Cindy Irace (Reference note) is currently analyzing the data from an experimental study in which she has shown (to first-, third-, and fifth-grade students) the "Mona Lisa" and provided either (a) Walter Pater's writing about "Mona Lisa" alone without an explication of his metaphoric/oppositional style; (b) both his writing and an explication of his style; or (c) an explication of his style without his writing. Using the method outlined by M. Wilson (1986), Irace has asked students to write about de Kooning's "Woman I." You have already heard how thoroughly and quickly one fourth-grade student absorbed Pater's style. And even Irace's first-grade students have shown that they are able to adopt aspects from Pater's poetic style of writing.

The conclusion is simple: when encouraged to read critical writing and, following their reading, to model the writing, students learn to write--although superficially--as art critics. With neither critical models nor encouragement to write critcally, students do not learn to write in the manner of critics.

The Results of a Comprehensive District Wide Program of Art Criticism.

Each of the studies of the teaching of art criticism has been limited to a few weeks of instructional time. Consequently, we have no information regarding whether the effects of these isolated experimental art criticism programs faded when art criticism was no longer taught; nor do we know what the effects of consistent long-term art criticism programs (such as the ones I have described) might be. There is one study that provides information regarding the effect of a long term program of art criticism, even though the brand of criticism taught should hardly be graced by the name.

In a study conducted for the J. Paul Getty Trust, I reported on the process of art education in the Virginia Beach Schools (Wilson, 1985). The Virginia Beach art curriculum specifies that the "critical evaluation of art" is to be one of its five major components. I indicated in my report that the specification of art critical objectives was far more specific than the procedures for teaching criticism. (In practice art criticism involved group descriptions and analyses of the features of works of art--frequently based upon the practice of searching for the elements and principles of design.) Nevertheless, since the school system had developed the expectation that teachers teach according to the curriculum guide (and there were extensive and complex supervisory, administrative, curriculum review, curriculum development, and curriculum implementation procedures for assuring that whatever went into the curriculum guides also went into practice), and since the art criticism practices were relatively consistent throughout the K-12 program, it was possible to study the effects of a long-term art criticism program.

I asked 145 students representing various instructional levels to judge and justify their judgments of Chagall's "I and My Village." As a group the Virginia Beach students did very well in writing critically about the painting. As a group 55% of the Virginia Beach students commented on the design, compositional, and structural features of the painting. This is four to five times the frequency found in the National Assessment data already cited. Nearly three-fourths of the students noted specific relationships among aspects of the painting. (Remember that only about 10% of the 17-year-old student sample used similar criteria when judging Picasso's drawings.) A very high percentage of the Virginia Beach students (81%) commented on the sensory qualities of the painting. At best only about one-third of the National Assessment samples responded to similar features. Even in the area of interpreting the meanings of works of art, an aspect of criticism that seemed not to be highly developed in Virginia Beach, between 34% and 60% made comments relating to the meaning of the painting. The conclusion: a consistent albeit conceptually incoherent criticism program is several times more effective than the typical art program.

Building a Program of Art Criticism in the Schools

I am fond of generalizing beyond my data--in fact I think that such generalizations are necessary. The studies I have reported have illuminated the current state of criticism in the schools. They have indicated (1) that students' abilities to write insightfully and sensitively about art have generally not been positively affected by art instruction (usually because art criticism is seldom an instructional topic); (2) that art teachers themselves have narrow views of the structure of art criticism; (3) that art teachers frequently appear to be unable to provide adequate critical models for their students--they are unable to do those things that they are asked to teach their students to do; and (4) that students can make enormous leaps in their art critical writing when provided with adequate critical models, or with consistent instruction in criticism.

But just how likely is it that we will have philosophically enlightened, consistent, and comprehensive art criticism programs in our schools? The development and implementation of an adequate program of art criticism would require drastic changes in art education. It would require making some difficult decisions regarding why art is taught; it would require a radical shift in art teaching practices and in the sources for curriculum content. My overview of some of these difficult decisions has been informed by the research on criticism that I have conducted.

First, art criticism is only a means to a larger art educational end. I have posited that the larger goal is the sensitive and insightful interpretation of the meaning of important works of art. But what important works of art? We will have to decide which works of art are most worth interpreting. Are the "world famous" works necessarily the carriers of the most important meanings? Should we decide upon the important meanings that we wish our students to learn from art and then search out the works which best reveal these meanings? To follow either approach is to become involved in making important ethical, moral, and ideological decisions about the ideas from art that we wish our students to learn. We have not yet begun to address this problem.

Second, what are we willing to sacrifice in order to have an adequate program of art criticism in the schools? Are we willing to give up studio time to gain time to write about works of art? Will art teachers easily accept the notion that part of their job is to spend time grading critical essays about works of art? (Of course we don't have to do the whole job by ourselves. We ought to convince our colleagues in the elementary classrooms and the secondary school English classes that works of art provide some of the most exciting materials about which to write.)

Third, are we willing to relinquish the notion that every art teacher can independently devise a lucid and coherent art criticism program. I think that they cannot! In addition to meeting their hundred-plus students a day, art teachers cannot be expected to create-from-scratch the comprehensive art criticism programs that the so-called experts have yet to create. As M. Wilson (1985) has pointed out, we do have a theory-into-practice problem. If we are to have adequate art criticism programs in the schools, we will have to develop consortia that will bring together the best theoreticians and practitioners to devise model programs. And as we all know, the problems of implementation are enormous. Change mandated from above seldom takes. I am convinced, however, that if both the Commonwealth and local school districts mandated that art criticism be taught, and if art teachers had a variety of exciting model critical programs from which to choose, then they would indeed use them.

My fourth point is closely related to the third; are we willing to accept the idea that critical models are necessary?--that students cannot be expected to write good criticism if they don't have any way of learning what good criticism is. And I might add that the identification of useful critical models is not easy. Frequently art criticism is written at a level that university students have difficulty understanding. What art criticism are we to have public school students read? We may have to encourage and support the writing of special kinds of criticism directed specifically toward young people. If we do decide to encourage a new genre of critical writing for our students to read, then that writing should, I think, be modeled after or adapted from the writings of our best critics. Whatever its source, the criticism that our students read must not be condescending, and it must be literate.

Fifth, do we realize that prospective art teachers need to acquire, at the very least, rudimentary critical skills of their own? And do we realize that interpreting and writing about the meanings of works of art requires an education at least as rigorous and perhaps as extensive as the one that we now require for the studio aspects of art education? Courses in art criticism are not typically taught in universities and colleges. Are such courses to be added to the curriculum? Who will teach them? Do we reduce the number of studio requirements in order to add criticism requirements?

Sixth, and perhaps most importantly, do we realize how difficult it is to achieve any kind of significant change in the way art is taught in the schools? Our field is one in which there is an extremely low level of professionalization. Only a small percentage of art teachers belong to the professional organizations, receive and read the professional literature, attend conferences, or contribute to the development of ideas within the field; and few teachers have or seek out opportunities for professional discussions with colleagues. Many art teachers are isolated and their teaching is not supervised by a professional art educator. In short, most art teachers are probably only vaguely aware that there is a "disciplined based" parade in art education. And even if they know of it, they are not clamoring to get on the criticism bandwagon. After all, isn't it human nature to stick with the easy, comfortable, familiar practices, to reject the difficult and unfamiliar? How is change to be implemented in a field with such a low level of professionalization?

I have no great expectations for art education's current parade. And yet I am on the art criticism bandwagon--as I have been for the past 28 years. My own plans are modest: to continue to refine the ways that I teach my university students to teach art criticism, to be a bit more diligent about letting others know of those methods, to try to increase the amount of art criticism required in our art education program at Penn State, and, I might add, to entertain any invitation from a school system in Pennsylvania or elsewhere to develop a comprehensive program of art criticism. On an even more personal note, I will continue to write (and draw) a bit of private criticism almost every time I visit a major art exhibition. My journals for the last year contain writings [mostly in the form of short poems] and drawings from the Francis Bacon retrospective at the Tate in London in June '85; the German Art in the 20th Century" exhibition at the Royal Academy in London in November '85; the Eric Fischel and Alex Katz exhibitions at the Whitney in New York in April '85; and writing about individual works such as Tintoretto's "Finding the Body of St. Mark" and Matisse's "Dancers." (I personally cannot think of teaching my students to do art criticism if I myself do not practice it in some form.) I hope, also, to continue to study the processes of criticism, and to encourage some of my students to study it as well. I want to be in the parade even if it doesn't amount to much.

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CRITICISM AS POETRY: THE FUNCTION OF METAPHOR AND WRITING-ABOUT-ART

Marjorie Wilson

> The presence that rose thus so strangely beside the waters, is expressive of what in the ways of a thousand years man had come to desire. Hers is the head upon which all 'the ends of the world are come' and the eyelids are a little weary. It is a beauty wrought out from within the flesh, the deposit, little cell by cell, of strange thoughts and fantastic reveries and exquisite passions. Set it for a moment beside one of those white Greek goddesses or beautiful women of antiquity, and how would they be troubled by this beauty, into which the soul with all its maladies has passed? . . . She is older than the rocks among which she sits; like the vampire, she has been dead many times, and learned the secrets of the grave; and has been a diver in deep seas, and keeps their fallen day about her; and has trafficked for strange webs with Eastern merchants; and, as Leda, was the mother of Helen of Troy, and, as Saint Anne, the mother of Mary; and all this has been to her but as the sound of lyres and flutes, and lives only in the delicacy with which it has molded the changing lineaments, and tinged the eyelids and the hand.

This "evocation of the Mona Lisa" written in the late nineteenth century by Walter Pater has been described by Kenneth Clark (1981, p. 85) as "the most famous description of a work of art in the English language."

The images evoked by Pater's description are haunting and vivid. So much so that the piece becomes more than a mere "description" of the Mona Lisa. It is, in fact, the "creation parallel with art" that Clark (1981, p. 88) demands of the best criticism; surely as much a creation as Leonardo's, it takes on a life of its own. Indeed, masquerading as free verse, it was used as the opening piece in Yeats' Oxford Book of English Verse.

And yet why is it that, even today, the two are inextricably linked--the Mona Lisa and Pater's description of her? Perhaps because the written piece also meets T. S.

Eliot's (1957, p. 117) critical demands, i.e., "So the critic to whom I am most grateful is the one who can make me look at something I have never looked at before, or looked at only with eyes clouded by prejudice, set me face to face with it and then leave me alone with it. From that point, I must rely on my own sensibility, intelligence, and capacity for wisdom." In addition to devising a creation parallel to Leonardo's, Pater has forced the viewer to look at Leonardo's work, "set [us] face to face with it" and, with words that seem to convey the "mysterious power of the original painting," has allowed us to see the Mona Lisa in new ways.

Although written in the rich and elaborate prose of the Victorian era, the image and the power of his words remain so compelling that, when the Pater has been used as a critical model, both adults and children rise to the challenge of finding--from within their own store of descriptive vocabularies or of those recalled--a parallel creation.

As illustration, I will read three pieces, the first two of which were elicited by me at an art criticism workshop for art teachers in Calgary, Alberta, Canada. The third is by a student in a fourth grade classroom using the same stimulus--a reading of the piece by Walter Pater and the projection of a slide of Willem deKooning's _Woman I_. Then I will return to these examples, and analyze them for what they show us about a method for critical writing and the value of the use of a model such as the Pater.

This piece and the one I will read next were written by the Canadian art teachers.

1. She is a frenzied confusion of line, closed to elicit obscure suggestions of the female form. She can be grasped with the eye joined to the imagination to become a whole, like the impressionist paintings. Conventional beauty is not hers, but an expression of a death-like horrific grimace to greet all who venture near. Her eyes entice you and draw eyes to her, like the spider to the fly. Her skin might be soft to the touch but masks a formless jumble of body beneath warm reds, oranges. There may be a warm embracing body beneath the color but the confusion sets up a flytrap for the unwary. Once touched, perhaps she clamps shut for the kill.

2. The wizened form loomed amid the tangled webs of life and the chaos of reality. She has been to Hades and boated back by Charon to the labyrinth of our century. Her eyes are

reflections of Hiroshima and Nagasaki, gaping and exploding. She is mother; she nurtures with her breasts. She sits upon the hazards of life and cynically smiles at coping. Men will not seek her out. She is strong and the scars of time are pages in her history. She might devour the male as an Amazon will slaughter them; but she will be beguiling, the siren luring sailors to their doom.

3. She is like the inner woman: angry. She is burning with anger, yet gentle and mysterious. She is like a beautiful garden, and like a dead weed after a frost. She can be compared to a man, yet compared to a flower. Her surroundings express herself. She would cut you and laugh while you're bleeding. She is dead, yet alive. Her arms are like roots, roots to your inner soul. She could be soft and smooth, yet rough and harsh. Her pale complexion is that of crystal. The tree in back of her is like a hopeless soul, lost and dying. She is young and yet old. She is cruel and yet generous. She would give up her life. Her neck is strained to smile; but she's always a woman to me.

The foregoing was written by a fourth-grader from Clearfield, Pennsylvania.

First I need to mention that at least the two adult pieces were written in a very short amount of time, with no opportunity to rework or even rethink, so that my observations are not criticisms of the authors or of the pieces themselves so much as criticisms of the present practice of speaking about--and less often--writing about works of art in terms of color and line and shape, and of describe, analyze, interpret.

In all three we can detect the subtle cadences and rhythms of the Pater. Each participates, too, in the use of metaphor and analogy that characterizes the model, and yet each seeks to analyze the deKooning in terms of his or her own experience, both personal and with works of art.

In the first piece, however, before the author can get to an evocation of mood or a metaphoric description of the deKooning, he must first rid himself of the baggage of art educationese, and describe the Woman in terms of the painting itself: She--or is it the painting?--is a frenzied confusion of line. And then he tells us what he knows of method, in this case the Impressionists' method of juxtaposing colors so that it is the viewer with her eye, not the artist with his brush, who must blend them to create the desired effect. "She can be grasped with the eye joined to the imagination to become a whole, like the Impressionist paintings." And once more the elements of art appear: " . . . a formless jumble of body beneath warm reds, oranges." But although it may be useful to tell us that she is [made up of] a frenzied confusion of line and that we are able to make order from the confusion by invoking the Impressionists, the warm reds and oranges seem merely to be part of a descriptive mode that adds little to our understanding of the piece. Do the warm reds and oranges, for example, elicit in the viewer a particular feeling or mood or impression? Take, for example, these lines on a painting by Jackson Pollock, written by Frank O'Hara (1971, p. 223) who was both art critic and poet:

> The eyelid has its storms. There is the opaque fish-scale green of it after swimming in the sea and then suddenly wrenching violence, strangled lashes, and a barbed wire of sand falls to the shore.

Here the color green is not only a specific green--"the opaque fish-scale green of it after swimming in the sea"--but it is also color specific to the image O'Hara wishes to evoke, followed by violence attached to the sea, and by sand and shore. In the case of the O'Hara, the color is necessary to the totality of the image; in the case of the art teacher's piece the mention of color adds little to the projected image of the deKooning. Closer to the model are these: "a death-like horrific grimace to greet all who venture near" and gathering momentum from his own image: "Her eyes entice you and draw eyes to her, like the spider to the fly" and finally "Confusion sets up a flytrap for the unwary. Once touched, perhaps she clamps shut for the kill." These images which build and gather momentum are exciting stuff and surely allow us to see these things in the deKooning.

The second piece carries with it no baggage of writing about color or line or even style. It is, purely and simply, an image-laden and powerful metaphor--in the manner of Pater--for the deKooning. The evocation of visions of Hells seen and experienced, and the comparison of one Hell with another is a twentieth century vision: "She has been to Hades and boated back by Charon to the labyrinth of our century. Her eyes are reflections of Hiroshima and Nagasaki, gaping and exploding." But she is an enigma: "She is mother; she nurtures with her breasts;" and ultimately the author concludes: "She might devour the male as an Amazon will slaughter them; but she will be beguiling, the siren luring sailors to their doom."

The piece by the fourth grader also uses contrasting images. Although I am assured that this element was not emphasized by the teacher in talking about the Pater, such an emphasis would not be unfavorable. In fact, I would suggest that more stress could be placed on the use of contrasting images, on descriptive language, on adjectives, on literary devices such as alliteration and onomatopoeia, and on metaphor and analogy in writing-about-art in the classroom. It is not so much the use of these devices that I find so remarkable in this piece, but the range and quality of the choices: "burning with anger, yet gentle and mysterious;" "like a beautiful garden, and like a dead weed after the frost." Neither this piece nor the second requires that there be straightforward description; in fact this would probably detract from the imagery. We can look at the work, and first and most importantly, know that the author has carefully looked at and seen the work--surely guided by Pater's vision--and we are also allowed to come face to face with the work and to see it in new ways. The one other important point that I want to make about this writing by a nine- or ten-year old girl is the use of phrases borrowed from the convention of popular song that are so wonderfully and absolutely "right" in this situation: "She would cut you and laugh while you're bleeding" and "but she's always a woman to me" are lines from a classic Billy Joel song, written in the seventies and now strongly a part of the culture of youth.

Kenneth Clark (1981, p. 86) says that: "without analogy and metaphor the interpretation of works of art would have remained in a very primitive stage. Once we try to go beyond the primary subject and set about turning an aesthetic sensation into words we have no choice but to find analogies in other sensuous experiences for which words already exist--as did the two adult authors--or to remember from poetry forms of words that seem to describe an analogous moment of illumination"--as did our young student. He goes on: "How far we succeed will depend partly on our imaginative insight, partly on our own responsiveness to experience, and partly, of course, on our command of works. In writing of criticism, the critic, Harold Rosenberg (1975, p. 142) says, "The medium of the critic's synthesis, like that of the artist, is style.

The critic demonstrates his competence by his effectiveness in handling his materials which consist of words and concepts."

And, I might add, for the style of critical writing that I am using as a model--that is, poetic prose--figures of speech such as metaphor and simile, figures of speech that create images that are so powerful that they can be easily modelled. Young Virginia found her inspiration in Billy Joel, in the infinitely accessible popular media. deKooning's Woman I became for her the contemporary vision of woman in Joel's song who "would cut you and laugh while you're bleeding" Pater's inspiration seems to be Swinburne, who was, with Pater, an Oxford Don. In his study of Pater, Levey (1978, p. 109) recounts, "Swinburne responded to and enjoyed interpreting, the ambiguous work of art, where he might detect extremes of hellish cruelty under divine beauty--as in one Michelangelo drawing of a woman whose 'eyes are full of proud and passionless lust after gold and blood . . . her mouth crueller than a tiger's, colder than a snake's and beautiful beyond a woman's." For Frank O'Hara, his idol was said to be Apollinaire, but this piece--again on Jackson Pollock--certainly evokes the Pater.

> Pollock's White Light . . . has a blazing, acrid, and dangerous glamour of a legendary kind, not unlike those volcanoes which are said to lure the native to the lip of the crater, and by the beauty of their writings and the strength of their fumes cause him to fall in. (1975, p. 29)

O'Hara's is a good example of criticism as poetry, particularly because multiple examples of his work are readily available. Let us look at a few other pieces by O'Hara. The first is still another piece on a Jackson Pollock painting--this one on Number I, 1948 (1975, p. 31).

> [There is] an ecstatic, irritable, demanding force, an incredible speed and nervous legibility in its draftsmanship; and the seemingly blood-stained hands of the painter, proceeding across the top just beyond the main area of the drawing, are like a postscript to a terrible experience.

And this poetic equivalent of one of Joseph Cornell's boxes:

> Into a sweeping meticulously-detailed disaster the violet light pours. It's not a sky, it's a room. And in the open field a glass of absinthe is fluttering its song of India. Prairie winds circle mosques.
>
> You are always a little too young to understand. He is bored with his sense of the past the artist. Out of the prescient rock in his heart he has spread a land without flowers of near distances.

Both of these are "creations parallel with art." Beyond the figures of speech--the simile--"like a postscript to a terrible experience"--the first notes elements and locations within the work without becoming slavish description: "nervous legibility in its draftsmanship;" and "the seemingly blood-stained hands of the painter, proceeding across the top just beyond the main area of the drawing." But it is the adjectives from which the piece derives its power--"an ecstatic, irritable, demanding force" and "incredible speed and nervous legibility" which we can easily discern for ourselves in the Pollocks.

And the description of the Cornell is written in such a way that the letters and the words create, not only images of the boxes, but together they visually form two boxes or perhaps two compartments within one of Cornell's boxes. Each piece is unique; he uses no formula. Instead the piece seems to take its form from the work; nor does his criticism avoid writing of elements or even subject matter within the works. He uses the tools of the critic and of the poet as well--words, metaphor, simile, analogy--along with knowledge of the artist and his art. In each case the reader must bring to the critical piece a knowledge of the artist, and if not of a specific work, then works by the artist in order to fully understand and appreciate what O'Hara has to say.

These are the models that can be used in building programs of art criticism, not just the Paters and the Ruskins or the O'Haras, but the Billy Joels as well. Because, just as the infant's first movements mirror those he has seen, so her first words are words she has heard. As a parent have you ever heard your words emanating from the mouths of your children? Even now I catch myself saying things that, if not direct quotations, at least sound to me like something one or the other of my parents might have said. I can't recall ever having quoted the words of Billy Joel, but as surely as life imitates art, there must have been a few well-turned phrases that were gleaned from Rogers and Hammerstein, Lerner and Lowe, or Gilbert and Sullivan. The point I am trying to make is that language comes from language, and if we are not to be forever condemned to repeat the words of our parents, our peers, our teachers, shouldn't our students be exposed to the finest words written. Wouldn't we prefer that they sound like Ruskin rather than Rambo? Perhaps we, as teachers, in addition to pointing students to the very best, strongest, and most vivid models for language, should practice crafting more carefully the words we use in talking about works of art. In a class I taught this semester to 102 undergraduates, most of who had never before looked at a work of art, I meticulously wrote out a script before each lecture, combining my own carefully chosen words with those of critics and historians whose writing not only illuminated the works I showed, but whose use of expressive language became such a familiar model to the students that metaphor and analogy became the natural way to write about works of art.

If words and concepts are the tools of the critic, then we need to work on perfecting both if we are even to begin to think of teaching art criticism in the classroom. And, most importantly, the practiced and eloquent use of words and language is a prerequisite to whatever style of art criticism is being taught. Criticism as poetry or the poetic prose style is only one style, and one that does not lend itself to all works or to all artists or to all situations. It is used when, according to Kenneth Clark (1981, p. 85), "the critic is forced beyond a straightforward description of the subject, and must have recourse to allusion, metaphor, and analogy." And, as I have illustrated, it seems particularly well-suited to those things that summon to mind allusion, metaphor and analogy--woman in her many guises; abstract art that evokes varied and vivid imagery; and it is used where, Clark (1981, p. 88) declares, "the critical historian is carried away by the excitement aroused by his admiration of an artist or of a work of art."

I began with a quotation and for the sake of symmetry I will close with a piece by John Ruskin on Turner's *Juliet and*

Her Nurse which is just such an impassioned piece of criticism:

> Many-coloured mists are floating above the distant city, but such mists as you might imagine to be ethereal spirits, souls of the mighty dead breathed out of the tombs of Italy into the blue of her bright heaven, and wandering in vague and infinite glory around the earth that they have loved. Instinct with the beauty of uncertain light, they move and mingle among the pale stars, and rise up into the brightness of the illimitable heaven, whose soft, sad blue eye gazes down into the deep water of the sea forever. . . . And the spires of the glorious city rise indistinctly bright into those living mists, like pyramids of pale fire from some vast altar; and amidst the glory of the dream, there is as it were the voice of a multitude entering by the eye, - arising from the stillness of the city like the summer wind passing over the leaves of the forest, when a murmur is heard amidst their multitudes.

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WHY CRITICISM?

Ron Mitra

> Plump Gentleman: Art and logic are, in fact my dear fellow, two entirely different things. And if you have to appeal to logic in order to understand art, art goes out the window and only logic remains! . . . By the same token, if you have to appeal to art to understand logic, logic goes out the window. . . . [painter looks confused] That's just a way of talking. Are you following me?
>
> Painter: Oh yes sir! I'm following you very well!
>
> Eugene Ionesco, The Painting

We are going through a period marked by a certain amount of cynicism about educating our youth, not to mention substantial budget cuts and more generally, the withdrawal of social resources from education. It is therefore refreshing and heartening to find a forum whose goal is to explore art education as a totality. The inclusion of aesthetics, history and criticism within an art education curriculum is not merely a "rounding out." In a culture dominated by a need for instant gratification and a demand for instant results, teaching students to be reflective about art is one way of challenging the debasement of culture and of the students' own capabilities.

Being reflective, however, does not mean being passive. Being reflective does not imply a division between "great" art (about which we would really think) and a popular visual culture (about which passing observations would be enough). On the contrary, within art education reflection is purposive, systematic and uncompromising learning. It is, or ought to be a humanizing experience that actively combines sensibility, imagination and understanding, because I believe art itself comprehends its subject in that way.

From this standpoint, art education has nothing to do with what is commonly known as "art appreciation," which I would characterize as passive because it is by and large a self-indulgent and selfish encounter with art. (There is a certain ambiguity to the word "appreciation" since in its everyday use it implies "I am thankful because you exist." Appreciation may be a mark of gentility and good taste, but not necessarily of a commitment to art or to the species which create it.) However perverse, cynical and horrible it appears in retrospect, we have witnessed "cultured" people coming home after a hard day's work at Auschwitz and listening to Mozart with delight or being members of a ruthless occupying force in Paris and enjoying the magnificient collection at the Louvre. (There are, of course, many other examples.) A commitment to art education cannot fail to recognize this kind of historical truth.

There is another kind of truth which must be noted at this gathering. Perhaps because I have worked as a scientist and science educator, I feel that a truly comprehensive art(s) education is an important breakthrough in education. Along with that, I must stress the importance of the dedication to change and innovation shown by so many art(s) educators. For in spite of apparent rewards given to students by a general science and mathematics curriculum, this success is fairly confined to results: to the use-value of science, mathematics, and for that matter technology as well. In other words, while scientific knowledge is cumulative, scientific truth is partisan, the history of science and mathematics rich and fascinating, such considerations may not be very marketable as part of a comprehensive curriculum. A comprehensive science education would demand much more than learning terms, names, facts, equations, algorithms and methods, biographical sketches and creative lab work notwithstanding. In the current state of affairs, a high school student intrigued by the turbulent character of physics in the first half of this century might be a rarer find than one who might dream of a chance encounter with Rembrandt's world. Even if I am dead wrong about this observation, the lack of a comprehensive science education (in the sense described) may be evidence of a complacent assertion art educators dare not indulge in. I am sure in this symposium we'll be treading on new ground like fearless angels!

If the distinctive features of a comprehensive arts education program are to be taken seriously, then criticism in the classroom is unavoidable. After all, criticism sharpens the difference between active encounter and passive response, between uncompromising inquiry and arbitrary observations. As a minimum task criticism tries to make the perceptible in art (and perceptions about it) intelligible, by means of some logic, some method, some language. To deny even this much to students is to relegate them to an experience without meaning, and certainly without purpose.

ORIGINS

No matter at what stage of student development, or at what grade level art criticism is included within a curriculum, there is little comfort in our realizing that outside the classroom (by which I mean outside guidance provided by teachers) the possibility of even an accidental encounter between students and serious criticism is very remote. By serious criticism I mean ideas discussed in art departments, in academic publications, in specialized journals and magazines on art, and to some extent even in Sunday newspapers and popular weeklies. There is very little in the general intellectual and visual environment of students that would call for a spontaneous investigation of even the local art critic's reviews. Under the circumstances, there is no reason to expect that students will be interested in serious criticism unless forced to find it by assignments. On the other hand, students are constantly bombarded by visual stimuli originating in the media, notably in television and the movies. The stimuli include presentation of movie critics both in public and network television, some art criticism on cable TV, and occasional parodies of the erudite, elitist art critic on shows like Saturday Night Live. Whatever one may think of this kind of experience, I believe they provide certain insights into serious criticism.

Consider, for example, movie critics on network television. I have been following the exploits of a pair who are critics at least to the extent that they pass judgment on each movie they review. They do this through the binary logic of "thumbs up" or "thumbs down"--implying "yes, go see it", or "no, it's not worth the trouble". Their combined judgment about each movie is, therefore, reducible to four possibilities: up/up, up/down, down/up, down/down. The reduction occurs through a combination of two processes. One is a very subjective expression of taste--"I had a great time," with some affective implicaitons--"When she raised her face, I got goose-pimples!" The other process invokes a certain amount of objectivity through a discussion of film form, narrative form, technique and quality of performance. How the critics actually use these processes is not always clear to me, especially when they agree to disagree (up/down, or down/up). I wonder whether they have a common basis for their judgment: I mean common expectations, common definitions, common understanding of method.

The other day these critics were reviewing Gung Ho, a recent Hollywood production which depicts an encounter between Americans and Japanese in the context of automobile manufacturing in a Japanese owned plant in the U.S. Now, I have not seen the movie, but I know that a major disagreement between our two critics was about whether the Japanese were stereotyped in Gung Ho, or simply made the subject of clever and wholesome fun. (There was also some disagreement about performance and the visual use of the technology of automaking. The net result was one up and one down, but at no point in the debate was the viewing audience given either critic's notion of a stereotype. Even if one assumes that wherever there is any cultural chauvinism the population has a feel for these things, a critic ought to define his terms.

Suppose we were to define stereotyping as the process of false representation or falsified exaggeration of the social and cultural patterns of one group by another. The process, then, will contain two steps. The first is taking certain facts or partial truths about the stereotyped group (note that stereotyping is a generic characterization by definition) and then moving them out of context. The second is putting the stereotyped group in an inferior position and arriving at some pejorative conclusion about it--explicitly or implicitly expressed. There is no room for neutral or positive conclusions in stereotypes. Had I seen Gung Ho, I could have tested our critics' judgment against this definition. In any event, my point is that observations about popular criticism can be connected to serious criticism.

First of all, these observations indicate that neither the structure of critical thinking nor a consideration of method of analysis change by simply changing subject matter, say, by substituting Renaissance painting for a current hit at the box office. Secondly, the dissociation of form and content is no less a problem in popular reviews than in serious criticism. Thirdly, all types of criticism engage in some combination of interpretation and evaluation, even though the criteria for evaluation may vary. Finally, a social criticism of any cultural production--art included--is a legitimate enterprise, although by no means the only one. Along with that, there also emerges a dilemma (often faced by teachers and educators): Can one really choose between the integrity of the work and integrity of the viewing self? What does it mean, for example, to say, "So what if Gung Ho is insulting to the Japanese. It is the best made film of this decade!"

Such a question is not trivial since it brings up a central issue in criticism: which is more important, the internal relations (the logic of symbols) in a work of art, or its relation to the "outside?" Its self-referential aspects or its world-referential aspects? Since I did take up film critics to make a point, I'll remind you of a well-known and controversial classic: D. W. Griffith's Birth of a Nation. A milestone in film-making no doubt, but also a work that glorifies the emergence of the Ku Klux Klan.

While examples from popular culture can reveal certain questions taken up by serious criticism, and shed some light on the language or method of criticism, such examples (by themselves) do not integrate these insights. Like any other form of cultural criticism, serious criticism of art has its primary roots in philosophy, especially in aesthetics, ethics, and the philosophy of history. Methods of criticism, too, derive from philosophical discourse (philosophers were the first art critics), but in a contemporary sense many "schools" of criticism derive their method from psychology, anthropology, history, sociology, linguistics and semiotics. In short, any field or discipline that has concerned itself with cultural products or symbolic structures created by human beings, has contributed to the criticism of art (and literature).

Looking back at the philosophical roots of criticism, the principal issues addressed by any critical theory still remain as follows:

1) What distinguishes art from nature and from other human activity?
2) What constitutes the aesthetic experience of art, of nature and of other human activity?
3) How is artistic form a product of history? (How do we interpret period styles and individual styles? How do schools and movements develop?)

4) What distinguishes "good" art from "bad" art? (Why do certain works have lasting value and others fall by the wayside?)

ORIENTATIONS

It is not too difficult to demonstrate that all types of criticism, regardless of their methodological orientation, contend with one or more of these questions. In this way criticism is intrinsically connected to aesthetics and history and partakes of an objectivity often denied it. By this I mean critics need not be persuaded by a particular orientation or perspective on art in order to interpret art. They may have struck an alliance without knowing it, and "belong" to an already existing school of thought because of their critical practice. This is particularly important for the student-critic who might interpret a work, on his/her own, along lines developed by a more systematic undertaking. Now, if teachers can make such connections clear, then the learning process is made more complete.

What are these orientations then, which the student-critic can discover in practice? Here, I'll simply summarize them logically, in terms of the primary relation each one wants to discover, or believes to be essential to the interpretation and evaluation of art:

1) The relation between a work of art and its subject. The basic assumption here is that art is fundamentaly mimetic.
2) The relation between a work and its creator (artist). The creative process becomes the most important discovery here.
3) The relation between a work and the perceiver (viewer). Here affective speculation about art is the dominant mode of discourse.
4) The relation between a work and itself. The starting point of criticism is the discovery of the internal logic of a work.
5) The relation between creator and perceiver. Art now becomes a medium which allows an interpenetration of consciousnesses far removed from one another.

Clearly, there has never been a one-to-one correspondence between each orientation and some specific method of criticism. For example, the relation between work and artist has been investigated by historical, biographical, psychological and psychoanalytic criticism. The interpretation of consciousness has been a subject for phenomenological and structuralist critics. In judging the affective quality of art, the main criterion for evaluation has been significantly different, and even contradictory: producing moral betterment, giving hedonistic pleasure, having therapeutic value, causing catharsis, creating detached contemplation, experiencing the sublime, deranging sensibility, and so on. It is also apparent that in practice, almost all serious criticism (and popular reviews too) ends up considering more than one of these relations, regardless of the starting point.

All this leaves the student-critic on firm ground, because he/she will, I believe, necessarily take up one or more of the relations in any comment or commentary, however unstructured or incomplete they may be. It is once again the educator's task to drive the student's discourse toward a more or less complete, structured communication which in turn can refer to the objectives and methods of serious criticism. It is very important for students to discover that not only are form and subject matter in art varied, perspectives on art can be different too, and even contradictory. (One has to be careful here that all statements about art do not become "personal opinions". Variation in perspective is shown by combination of choice of relation and choice of method; it is by no means arbitrary.)

It might be of interest to you now to turn to the twelfth grade assignment I appended to this presentation. This one is from the LaGuardia High School of Music and the Arts, at present housed next to the Lincoln Center in New York. I shall save my comments on this piece for the general discussion period, since the rest of my work is almost done.

STRATEGY

I would like to restate my contentions in a slightly different way. To the extent a work of art is self-referential a formalist criticism of it is justified. To the extent the work contains reference to society, a context-based criticism is justified. To the extent we can know something about the artist, biographical, psychological, and psychoanalytic criticisms are justified. To the extent the work is concerned with non-aesthetic values, a critical examination of these values (moral, social, political) is justified. And so on. For all methods, interpretation usually precedes evaluation; understanding comes before judgment. None of the points of entry may modify taste, by showing that form and subject in art are varied. Second, by clarifying that perspectives on art can be varied. On both counts, censorship is detrimental to art education. This last statement needs some elaboration.

A judicious and enlightened selection of subject matter is, of course, not censorship. Censorship is a forbidding edict for the classroom that becomes ludicrous in view of the visual stimuli students get from their general environment. Censorship is a systematic curtailing of the freedom to know and to express oneself. The whole history of art is an attempt to free sensibility and imagination. Should we exchange this understanding for a debasement of the students' life? I suppose I was quite appalled to read that in the California and Texas versions of Shakespeare's Romeo and Juliet, Juliet's "carnal" soliloquy, her desire for Romeo, is soon to be expurgated. So on the same day in California, an eleventh grader is cheated out of a glimpse of sexuality ennobled by love and Shakespeare's art, but then goes home to the debased sexuality of MTV! Since we are also concerned about violence and our youth, next all the butchering and bloodletting should be taken out of Shakespeare's plays, so that our eleventh grader can find time to go out with his/her peers and enjoy Friday, the Thirteenth, parts infinite.

I make this point at the end because strategy for teaching art criticism should be able to select teaching material with a purpose. There has to be the freedom to select both artistic production and critical material so that the whole picture can be shown. That is, continuity and discontinuity of form in history, the adequacy or inadequacy of art to the general culture, the significance of formal attributes, static versus dynamic representation of the same subject matter, all these things can be brought to the surface by a selection process that is more concerned, at the outset, with pedagogical value than artistic merit per se. Needless to say, one can use Goya's Disasters of War to make a point, and the Greek preoccupation with the Golden Section (and its later manifestation in, say, Seurat or Mondrian) to make another. The Romeo and Juliet example is meant to suggest something else. To me it seems quite possible and permissible to include, in the context of criticism, familiar examples from the students' visual environment that stand in marked contrast to art. The pedagogical enterprise would then be to interpret and evaluate first, the familiar and the obvious, moving systematically toward more complex and alienated forms. As far as criticism is concerned, I think such a line of attack would be more fruitful than, for example, putting the material in some chronological or formal order. Of course, that is my last word as a "critic." I know I don't have to make decisions about curriculum!

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Appendix

(Excerpt from a twelfth grade assignment at the LaGuardia High School of Music and the Arts, Spring 1986.)

SEE
2 works in 3 different museums = 6 works (painting and/or sculpture)

PREPARE A REPORT for each work of art you choose:

1. Provide a drawing in an appropriate medium NO LARGER THAN 8 1/2" × 11". If the drawing is smaller than 8 1/2" × 11" mount it on paper that size.

2. Identify the work as fully as possible. Include:
    - 2.1 Name of the artist
    - 2.2 Title of the work
    - 2.3 Museum where you saw it
    - 2.4 Date of the work
    - 2.5 Size of the work
    - 2.6 Medium used
    - 2.7 Nationality of the artist

3. Analyze the work fully. Write an essay, in paragraph form. (Do not write in outline form.) Include, where appropriate the following points:
    - 3.1 Description of form, line or shape, indicating the underlying form, organization, movement
    - 3.2 Description of color indicating the light, shade, hues, intensity, values.
    - 3.3 Description of overall composition
    - 3.4 Description of the subject matter & how it is treated
    - 3.5 Description of the mood
    - 3.6 Description of the scale, or placement

4. Explain:
    - 4.1 What you can tell about the artist's intention
    - 4.2 How does this work of art reflect the time and place where it was made? (NOTE: You will have to do some research to answer this question. Be sure to include your source(s) . . . i.e. your bibliography)

5. Give your personal response to the work. (How does the artist's vision of the world affect you?)

CHECKLIST FOR ASSEMBLING THE REPORT

Page 1 Title Page (Your name, teacher's name, class, museums visited, date)

Page 2,4,6,8,10,12 Reports on the 6 works

Page 3,5,7,9,11,13 Illustrations which relate to each of the reports.

Page 14 The assignment sheet

NOTES:
- This project will take at least 3 visits
- When writing, use your own words. Write clearly. Use whole sentences.
- Do not copy from the identifying label to the work of art except for the factual information you need for identification requirements
- Each report should fill one typewritten page. Use double spacing. (If you cannot get your reports typed, you may print very neatly and use two pages. [Do not print on the reverse side of the sheet.] Use only black or blue-black ink.)
- You may choose painting or sculpture or an "object" of applied art which shows beauty and function, and is a significant object UNLESS the assignment calls specifically for a painting.

QUESTIONS OF AESTHETICS

Evan J. Kern

What is a work of art?

How does a work of art differ from other objects in the world?

What purpose or purposes, if any, does a work of art serve?

What is meant by a "good" work of art?

Philosophers of art, indeed, philosophers of all sorts, love to pose questions. Even more, they love to provide answers to the questions they pose! This practice of question asking and answering can be traced to the Greek philosopher Socrates and the method he employed in teaching his students. Socrates believed that answers to questions of a philosophic nature were implicitly known by any rational being and that if the appropriate questions were posed, any known phenomenon could be explained. The success of the Socratic method, then, depends upon being able to pose those philosophic questions, the answers to which, taken as a whole, encompass the major attributes of the phenomenon being examined.

A philosophic question is one which does not depend upon specific technical information for its answer. Rather, it is a question whose answers can be determined through the logical process of reasoning. Thus, the question "Can color have meaning in art?" is a philosophic question because an answer can be formulated without reference to technical information; whereas, the question "Is white a color?" is not a philosophic question because it depends upon scientific or technical information for its answer. Generally speaking, philosophic questions function best in the Socratic method when they are directed toward matters of definition, meaning, and value.

Setting aside the question of whether or not knowledge actually resides in the mind and, therefore, is accessible to skillful questioning, the Socratic method can be a useful tool for the teaching of philosophic and aesthetic concepts. Its successful use, though, depends upon two skills. First, we must be able to frame our questions with sufficient breadth and depth so as to encompass the concept to be learned and, second, we must be able to connect the student's response to a question with subsequent questions in such a way as to cause the student to arrive at an understanding of the concept being taught.

Starting with the assumption that the major objective for the study of art as a part of the student's general education is to lead the student to an understanding of the nature of art and its role in human affairs, we can utilize the Socratic method of questioning in developing the conceptual framework within which an understanding of the nature of art can emerge. To do so requires that we identify the major concepts about art which, taken as a whole, would constitute a theory or philosophy of art. Once we have identified these major concepts, then we would need to develop a series of questions related to each major concept. Through these kinds of questions each of the concepts can be examined and understood.

Assuming, further, that we are neither aestheticians nor philosophers of art, it will be necessary to adopt some existing theory of art as a source for the major concepts. A number of such sources suggest themselves, including: Monroe Beardsley's Aesthetics, C.J. Ducasse's The Philosophy of Art, Stephen Pepper's The Basis for Criticism in the Arts, or Morris Weitz's Philosophy of the Arts. For the purposes of the present inquiry, a phenomenological theory of art based upon the teachings of Eugene Kaelin, Virgil Aldrich's Philosophy of Art, and the author's thinking on the matter will serve as the source of major concepts about the nature of art and its role in human affairs. Within this theory of art, the work of art is seen as having four distinct presentations. (It is assumed that the reader has some understanding of phenomenological aesthetics since the explication of such a theory lies well beyond the scope of this paper.) These are as follows:

1. The work of art as an aesthetic object.
2. The work of art as a physical object.
3. The work of art as a functional object.
4. The work of art as an historic object.

These four presentations can serve as categories within which major concepts can be identified and pedagogical questions can be developed.

The Work of Art as an Aesthetic Object

The category of the "work of art as an aesthetic object" is derived from the definition of a work of art as "an intentional object which provides opportunities for intense aesthetic experience." The term "intentional," of course, serves to differentiate works of art from natural and accidental phenomena. The phrase "intense aesthetic experience" serves to differentiate works of art from other aesthetic objects, either man-made or natural which are primarily utilitarian or which have no function at all in the instrumental sense of the term. From this definition alone the following questions could be raised:

1. What is a work of art?
2. How do works of art differ from other things in the world.
3. Are rainbows and sunsets works of art?
4. Are paintings of rainbows and sunsets works of art?
5. Is a candy bar a work of art?
6. Does eating a candy bar or watching a sunset have anything in common with our experiences with works of art?
7. What is an aesthetic experience?
8. How do aesthetic experiences differ from other kinds of experiences?
9. What makes an experience aesthetic?

The last question, "What makes an experience aesthetic?" leads to the concept of a work of art as an aesthetic structure composed, minimally, of (1) sensuous qualities and (2) formal qualities and, in some instances, (3) representational qualities. Sensuous qualities are those directly perceived as, for example, color, line, shape, volume, space, mass, movement. Formal qualities describe the relationships which exist among the sensuous qualities as, for example, proportion, rhythm, balance, repetition, harmony. Representational qualities are those images, symbols, and signs frequently encountered in works of art. The sum total of all of the aesthetic qualities presented by a work of art determines its aesthetic structure and, as a consequence, how that work of art can be experienced as an aesthetic object. Philosophic questions which can be derived from the concept of the aesthetic structure of a work could include the following:

1. Is the subject matter (representations) of a work of art its meaning?
2. Do colors, line, shapes, and other sensuous qualities have intrinsic meaning?
3. In what sense might a realistic work of art be real?
4. How might the form of a work of art differ from its content?
5. What makes an object symbolic?
6. Could a simple design be a work of art?
7. Is all representational art also abstract art?
8. Can a "found" object be a work of art?

The notion of a found object being a work of art leads to a consideration of the seond category: the work of art as a physical object. This category, of course, is concerned with the medium of the work of art, that is, the materials and forming process used in its creation. Philosophic questions within this category will tend to focus upon the relationships between the materials and forming processes and the aesthetic structure of the work of art. Some typical questions related to this category follows:

1. Does knowing that a work of art is an oil painting help us to experience it as an aesthetic object?
2. Are some media intrinsically more aesthetic than others?
3. Can a work of visual art exist without a physical form?
4. In etching, is the plate from which the print is made a work of art?
5. Is the first print made from the etched plate the only work of art and all the other prints copies?
6. If a sculpture is cast in bronze by a commercial foundry from a half-size model, are both the model and the cast bronze sculpture works of art?

It is with the category of "the work of art as a functional object" that the majority of the philosophic questions can be raised, for it is within this category that matters of form and content, aesthetic value, and the conflict between the so-called "fine arts" and the "applied arts" emerges. Two different functions for works of art can be distinguished: (1) the aesthetic and (2) the extra-aesthetic. Sub-categories within the aesthetic function include aesthetic meanings and aesthetic values and, within the extra-aesthetic function, religious, social, economic, political, and utilitarian functions. Among the philosophic questions which can be related to this category are:

1. What makes a work of art "good"?
2. Can a work of art be ugly and good?
3. Is critical judgment and taste the same thing?
4. Is there an ideal beauty?
5. Is there "truth" in works of art?
6. How is subject matter related to aesthetic meaning in works of art?
7. Can a work of art mean more, less, than the artist intended?
8. Must all aesthetic objects possess aesthetic value?
9. Is certain subject matter intrinsically more aesthetic than others?
10. Is beauty common to all works of art?
11. Is representational art inherently more significant, aesthetically, than non-objective art?
12. Are there standards by which works of art can be judged?
13. Can an advertisement be a work of art?
14. Can architectural structures be expressive?
15. Can a mass-produced object be a work of art?
16. Can a work of art have multiple aesthetic meanings?

The final category within the theory of phenomenological aesthetics being presented is that of "the work of art as an historic object." Included within this category are matters related to the cultural context of works of art, style, and the artist. As with the previous category, numerous philosophic questions can be identified related to the historic aspects of works of art.

1. Can the meaning of a work of art from a different culture, time, or place be understood?
2. Is there a "language" of art?
3. Are aesthetic values universal?
4. Is the artist the best interpreter of his or her works of art?
5. What is style in works of art?
6. Is Expressionism a more important style of art than Impressionism?
7. Why do we call some works of art "masterpieces"?
8. If you do not know the subject matter or symbolism in a work of art can it be experienced aesthetically?
9. Does the setting of a work of art influence its aesthetic value?

These, then, are some of the philosophic questions that can be raised about the meaning and value of art. It remains to discuss how these and similar questions can be introduced into the educational situation toward assisting students to understand the nature of art and its role in human affairs.

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BEYOND CULTURE:
THE SEARCH FOR AESTHETIC PRINCIPLES

Eldon Katter

This paper addresses implications for content related to the teaching of several learning objectives mandated by Pennsylvania's Quality Goals of Education. As stated in the goals, quality education shall help every student acquire knowledge of different cultures and an appreciation of the equal worth and rights of all people. Understanding cultural similarity and diversity and understanding the roles and contributions of racial and ethnic groups and women are direct learning outcomes under this goal. When these learning outcomes are combined with the arts and humanities outcomes of comprehending principles and concepts in art and understanding the influence of philosophy and tradition in shaping our heritage, discussion of aesthetic principles and cultural context seems appropriate for consideration of content for teaching these combined goals.

The concept of art as being a product of the culture in which it is produced is an important one for young people to acquire. It is equally important for them to understand that one culture's art forms are no more right than another's. World views and ways of representing experience in the world vary considerably. An appreciation of what the art of other cultures means to those cultures not only has value in itself, it also serves to illuminate the significance of art within one's own culture (Allison, 1972).

The primary purpose of this paper is to support arguments for more emphasis to be placed on consideration of the cultural context and the aesthetic principles of a given culture when studying works of art from that culture. Such an emphasis might facilitate the recognition of standards of judgment and aesthetic principles among traditional peoples and help us work toward a cross-cultural approach to the study of art of societies outside the urban centers of the contemporary industrial world.

References to societal groups in this paper are based on definitions established by Graburn (1976). Accordingly, reference to traditional societies is understood to mean non-industrial societies. Third world refers to non-western countries, Second world implies communist nations, and the

First world includes western, non-communist countries. Fourth world is the collective name for all aboriginal or native peoples whose lands fall within the national boundaries and administration of the countries of the First, Second, and Third worlds.

Lest the mention of a discussion of aesthetic principles be prematurely anticipated as a discussion of aesthetics, this paper recognizes Webster's first definition of aesthetics, used as a noun, as a branch of philosophy which deals with the nature of the beautiful and with judgments concerning beauty. The kind of inquiry which aestheticians undertake is philosophical rather than empirical (Sharer, 1986) and addresses such questions as what is art, what is good art, what is aesthetic experience, what is the function of art, and what is the value of art.

In this sense, and in relation to the entire history and geography of art, aesthetics might be seen as a fairly recent and esoteric discipline--a product of eighteenth century, western scholarship (Maquet, 1986). If aesthetics is based only on western definitions and standards which cannot or do not account for critical and aesthetic inquiry which might occur in traditional third and fourth world cultures, then perhaps the discipline is as yet undeveloped and too elitist, too narrow and monocular, to be of value as an area of study in today's multi-cultural classroom environment.

In his survey of Oriental aesthetics, Thomas Munro (1965) makes clear that there is an abundance of literature in the classical languages of India, China, and Japan which is devoted to analysis, explanation and theory of aesthetics. According to Y. S. Walimbe (1980), an Indian specialist in aesthetics, the concept of Sanskrit aesthetics finds its origin in a collection of texts originating in the fourth century and reaches its highest development in the tenth century. But such questions as what is art, what is good art, and what is the function of art go beyond the boundaries of oriental and western aesthetics.

If aestheticians and philosophers of art are the ones who attempt to answer these questions about art in western and oriental societies, a major concern raised by this paper is the issue of who answers these questions in traditional third and fourth world societies. Maquet (1986) suggests that the presence in a language of ordinary words referring to visual qualities and intellectual reflections on the experiencing of those qualities indicates that aesthetic principles have been developed in most literate as well as non-literate societies. However, these principles may not always be localized in what we in the western world would call art objects. In his anthropological observation of the visual arts in traditional cultures, Maquet offers no evidence that formal, reasoned inquiry about the nature of art is the role or function of any particual individual within the culture.

Art in the western world differs in degree from that of the rest of the world in several ways. Western art, which has its roots in the churches and in the courts of the kings and queens of Europe, has developed with its own rules, forms, and materials in a very strong, linear historical pattern. Various functions of art in society have been determined and meanings have been found. Roles such as artist, craftsman, art critic, art historian, connoisseur, collector, and even the gallery director are clearly enough defined in western culture to form ideas about art--the particular forms it can take, the places it can be found, what it is for, who it is for, the range of feelings and ideas it can embody and communicate, and the relationship it has to people.

Yet the art of the western world is only one kind of art. The particular nature and characteristics of art, as a product of a particular culture, can only be fully realized by comparing and contrasting it with that of other cultures. A concept of art which is based solely on the study of art of western culture is a limited and misleading one (Maquet, 1979).

The effort to create something beautiful as well as useful--to elaborate objects and actions beyond the requirements of function--is an aspect of every people's cultural tradition (Leach, 1964). The carved representation of an African diety is shaped from wood to please the ancestors in accordance with artistic as well as religious criteria of excellence; the Polynesian islander's canoe is fashioned not only to move swiftly through the water with spiritual guidance, but to be beautiful as well; and the Japanese tea ceremony is carefully executed to provide participants with an aesthetic as well as a thirst-quinching experience. But are the aesthetic principles inherent in these acts culturally determined? Maquet (1986) proposes that aesthetic principles find their source in "the metacultural layer of the human psyche: neurophysiology and the unconscious" (p.31). If this should be true, then aesthetic principles are not culture-specific. However, Maquet elsewhere states that aesthetic principles "may not be immediately identifiable to observers outside the culture. A certain familiarity with culture is necessary" (p. 183).

While the effort to elaborate objects beyond the requirements of function is seemingly universal, the standards for such elaboration appear to be widely varied among cultures. In any culture the elaborator of objects--the artist--faces a similar challenge: to excite the senses through the manipulation of limited techniques according to prescribed aesthetic principles. If he or she deviates too far from the conventional aesthetic principles, the work will be denied as art (Hatcher, 1985).

Art and ideology are closely linked. In Christianity they have been combined since the first century. They were earlier linked in pagan Greece and Rome, and they are linked today in the masks and sculptures of Africans, American Indians, Melanesians, as well as in the black art and feminist art of contemporary American social movements. Irrespective of the degree and various specifics of its relationship, art is always an integral part of culture, never a thing apart (Horowitz, 1985). Subjecting art objects to aesthetic judgment without a knowledge of the culture in which they are produced, or using art objects to explain an exotic culture, seems to fall short of the understandings implied in Pennsylvania's quality goals. Rather we need to investigate the specific aesthetic principles which are a part of the culture in question.

In order to reach this end, some might suggest following the model of inquiry established by many early anthropologists who focused attention on collections of items of material culture--the artifacts and art forms from exotic societies (Boas, 1927). There are many ways, however, in which learners may study objects presumed to be art without being concerned with aesthetic principles. As a cultural product, the object can be studied in terms of technology. Systems of symbolic representation present in the object can be studied in relation to the social and political organization of the culture. Also the utilitarian and ritualistic functions of the the object can be dealt with. Important as such investigation may be to an eventual understanding either of the culture or of the art object, neither culture itself nor aesthetic principles are inherent in artifacts or art forms when treated in isolation. The most intensive description, classification, and analysis of the formal elements within the object alone will fail to disclose the insight necessary for delineation of the aesthetic principles of a culture (D'Azevedo, 1958).

Another alternative might be to undertake the study of the artist in traditional societies. Hasselberger (1961) advocates detailed study of the artist by discovering, among other things, the background, social postion, training, motivation, and aesthetic principles of the artist in traditional societies. But will studying the artist in traditional societies really provide the information we need in order to understand that culture's aesthetic principles? Can studying the artist in contemporary society explain our culture's aesthetic principles? By itself, probably not. Such inquiry might identify important issues about creativity, but it cannot explain the reason that some art is accepted and other is not, nor why some is considered better than others.

There is a dimension in understanding aesthetic principles which goes far beyond the artist or the art form. It might well be the dimension which is added by what we today in western society call art criticism. Perhaps we need equally the study of the art form, the study of the artist's creative behaviors, and the study of the perceiver's responsive and critical behaviors to arrive at a more complete understanding of aesthetic principles prevelant within a culture.

If this is the case, then we might, for such purposes, define the problem of aesthetics as the relationship between the critic/responder and the art object, and the problem of creativity as the relationship between the artist and the art object. In the context of cross-cultural understanding, we are now confronted with comparative creativity and comparative aesthetics.

In comparative creativity, we get our information by going to the creators of art in the cultures under consideration. Artists in any culture are usually accessible and not too difficult to identify. But where do we get our information on comparative aesthetics? In western societies we can attend to the philosophers of art, the aestheticians, and the connoisseurs. But who plays these roles in traditional societies?

Pehaps among the Dan in the western region of the Ivory Coast it would be the "go-master." In the Dan tradition, the go-master is the center of the spiritual community. His powers are of a deeply mystical nature. Gerbrands (1971), reporting on studies of the art of the Dan, notes that even though masks are pieces of valued personal property, the go-master has an important voice in deciding whether a mask is to appear in public to please the ancestors. For a mask to please the ancestors, according to Himmelheber and Fischer (1984), it has to be "as beautiful as possible." When a Dan mask is no longer beautiful--when it has lost the favor of the go-master--it is thrown away, left to decay in a hut, or sold to western collectors. Ironically, the Dan masks we find in our western museums of art, and which we assume are there for the same reason as works of art from our own culture--because they represent the best or have significant meaning,--are actually those masks which in their own culture are "no good" or "not beautiful." In the opinion of the go-master and the community leaders, the masks have lost their aesthetic value as well as their function.

This example indicates that to some extent there is a system of aesthetic principles working within a traditional culture and that there are people who deal with issues of defining beauty, art, its function, and criteria for judgment. Himmelheber and Fisher (1984) tried to seek out the criteria for a "beautiful mask" by comparing the judgment of leading men, the wise and the elderly, among the Dan. They were denied access to the go-master. Based on their investigations of language and dialogue in conjunction with the visual qualities of certain masks, they were able to formulate a few aesthetic principles. They concluded that aesthetic criteria are far more vitally necessary to the Dan than to the westerner, for a mask must be "as beautiful as possible" to induce the favor of the ancestors. Without a beautiful mask, no contact with the ancestors would be possible and the community would be doomed. Imagine, if you will, how this belief system would affect the artists in our own culture.

While working among the Tiv in central Nigeria, Bohannan (1961) found that artists and community leaders talked about what would "please the eye" and what would make a "better" sculpture. Although his accounting of these incidents is not based on any formal study, he has suggested that "there are perhaps as many seasoned art critics in Tiv society as there are reasoned theologians or political strategists" (p. 94). If our western culture can have a best-selling dockworker philosopher such as Eric Hoffer, perhaps the seasoned wisdom of the elders of Tiv might prove to be a best-selling philosophy or even a treatise on aesthetics.

Up to this point in the paper, Webster's first definition of aesthetics as a branch of philosophy has been considered. Now let's consider another position. Recalling our earlier designation of the problem of aesthetics as concerning the relationship between the critic/responder and the art object, and by accepting Webster's second definition of aesthetics as the description and explanation of artistic phenomena and aesthetic experience by means of other sciences, the relationships between art forms and all that bundle of perceiver attitudes and activities which we call art criticism might be considered as an area for empirical study of comparative aesthetics. Comparative aesthetics could possibly set out to establish means of classifications of relationships among artists, art forms, and perceivers such as those found to be existing in the Tiv and Dan cultures.

Bohannan (1961) has suggested that if we are interested in studying the aesthetic principles of traditional cultures, then we need several sorts of information: the art objects, a wide knowledge of the general ethnography of the people who made the objects, a rather specific knowledge of the criticism of the objects by members of the society which used them, and a general knowledge of aesthetics (p. 86).

Traditional cultures are fairly well represented in collections of art in western museums, and the journals of anthropology provide detailed accounts of traditional systems of culture. Although we still today know very little about artists and creative behavior in traditional societies, it seems safe to say that we know even less about critics and criticism in traditional societies. We need to seek out the critics and analyze their critical language. We need to identify those individuals who perform the function of reflecting intellectually on these critical behaviors. Perhaps this person will be an Eric Hoffer type. In the meantime, while we wait for the aesthetic anthropologists to carry out their investigations, there are perhaps some strategies we can use in our classrooms to sensitize our students to other world views.

Ten years ago, Mary Erickson and I designed learning centers for the art classroom called "Stand In Someone Else's Shoes" and "Stand On Your Own Two Feet." The worksheets for these portable learning centers have been incorporated in a soon-to-be-published art teacher resource called "Where In The World, When In The World." Within this visual package are cultural factor cards and worksheets describing cultural conditions such as race, religion, ideology, physical environment, political system, economic system, and so forth, which invite students to take on the characteristics and personality of a person living in those prescribed cultural conditions. Students try to assume the viewpoint of the person characterized by the cultural factors as they examine an art work and respond to such questions as: Does the picture symbolize any of your values? Would you treasure the thing? Do you consider it to be an art object? Would you wish it to be different in some way? Do you associate it with anything in your experience? Which of the objects would be most valued in your adopted culture? The same questions are then asked in reference to the actual existing culture of the student. The objective is for students to learn to appreciate the point of view of persons of other cultures or other times. It is also expected that students should learn that people who live in different cultures might have reached quite different conclusions about what art is. By focusing students' attentions on the cultural component, a teacher can have a promising approach to the study of art, using examples from traditional art, as well as fine art, folk art, and popular art.

In conclusion, I would like to paraphrase a statement by Kluckhohn and Murray (1948). It is an observed fact that ever person is like all other persons, like some other person, like no other person (p. 35). Also, translating loosely from an old Bantu saying, "a person becomes a person when ideas are shared in the spirit of community with other persons". To this I would like to add: "art becomes art when it is shared in the spirit of a world community".

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AESTHETICS AND CRITICISM AS PRIMARY ELEMENTS OF ART EDUCATION: NEEDED ADJUSTMENTS IN PROGRAM VISION

Clyde M. McGeary

Take a piece of paper, an ordinary 8 1/2" × 11" piece will do. Roll it into a tube. Now, hold it to your eye like a telescope and focus upon an object at least 8-10 feet away from you. Keep both eyes open. With your free hand, the one not holding the paper tube, place it palm open, toward your face, in front of the eye that is not looking through the tube. Your palm should be about 6 inches away from your eye, and let it touch the paper. You will see the object you are viewing through the tube as if you are looking through a hole in your hand. The more you adjust your vision to this phenonmenon the more you can arrange a variety of views. This device was used recently in the course of dramatic and successful testimony about learning scientific principles and the relationships of such learning to the need for financial support of museums and science institutes.

Viewing complex problems, especially when they are somewhat outside of the usual or familiar frameworks of our day-to-day work, can be a difficult process. This is especially so if the ultimate purpose is to bring about change in an established social system. We face such complexity and difficulty, I believe, as art educators working to structure and restructure the substance of our programs. Furthermore, these conditions prevail as we attend the style and course of our work as leaders and managers.

The purpose of this paper is to make a few observations about changes in art education that are in-process and to use this unique forum to call attention to promises, pitfalls, hopes and needs that seem apparent.

First, I would like to address the matter of curriculum content. My special concern is for that which is expressed in curriculum plans. (Planned courses are required of all schools in Pennsylvania"s Curriculum Regulations, 1985.) While sharing a lead role with Department of Education visitation teams to school districts in Pennsylvania, in order to monitor or "audit" curriculum compliance, my attention was drawn rather quickly to the following:

- Planned Course format which is spelled out as a part of Pennsylvania's Curriculum Regulations consists of at least four parts: (1) objectives, (2) content, (3) expected levels of achievement, and (4) evaluation. (References to time requirements are included, too.) These requirements are supported by most every school administrator as being essential to the success of overall school programs.

- Actual review of Planned Courses show only a general knowledge of teacher ability to prepare them. Despite records of providing for teacher preparation time, courses were often not complete, or, very sketchy.

- Those references to content in the Planned Course format were often very brief and not developed in other planning materials. Day-to-day plans were often expressed in a few key words and did not elaborate upon substance or style.

- There appears to be a tendency for art teachers to cluster study of art or design "principles" and "elements" with art criticism. Furthermore, art history and sections referred to as the "cultural domain" were developed by similar structural devices.

- References to aesthetics were not noted in any Planned Courses. However, when asked about this situation teachers explained that they did include such references in the lessons via informal talk.

- Art teacher cooperation with one another was not apparent. This was especially so in conditions that seemed most likely to promote cooperation such as high schools where junior high and senior high teachers worked close to one another.

- Art teachers explained their lack of formal plans as a need for flexibility and a desire by students to avoid making art into another "academic" course.

- Music and art teachers drew praise from school district administrators as being among those that have taken positive steps to improve the planning process. Also, praise was apparent regarding planning leadership from some I.U., college/university staff, professional associations and the Department of Education.

The most important of my observations to date, is the tendency of art teachers to restructure, or structure, their plans for including art criticism, art history and aesthetics around familiar models used for studio or design instruction. Most of that, aside from particular skills and knowledge associated with art media, depends heavily upon "art elements" and "design principles." Thus, as the need for expanded "talk" about art becomes more apparent, teachers rely upon patterns of their previous discursive style (or, more appropriately put, lecture style), regardless of what could be questioned about its validity. Many education texts appear to rely heavily upon such content structure, too, as do popular state guidelines and frameworks. Quite frankly, the problem of content especially as it relates to "elements" and "principles" is of alarming proportions. Although traces of such terms show up in Venturi's work, History of Art Criticism (1964), study shows little reason why such loose format, or structure, deserves to be the basis of recently expanded curriculum in art. Until better reasons are shown to me, I must conclude that the art elements principles are merely convenient and appear to resolve the problem of content without much need for in-depth thought.

Some questions that might be appropriate and related to my concerns are:

> How are art teachers inclined to structure their courses, at all levels, to meet the format requirements of Pennsylvania's Curriculum Regulations?
>
> How are teachers approaching their course formats, especially as art criticism, aesthetics and art history are concerned? Are such separate disciplines integrated into a general course? If so, are they treated as separate units?
>
> How does the language base in courses or units related to art criticism, aesthetics and art history differ from art studio and design?
>
> What text sources serve as primary guides for art course format and content?

> How can teacher education programs be expanded or improved to upgrade teacher skills, understanding and attitudes about curriculum planning?
>
> What is the historical basis and conceptual basis for using "art elements and principles" as core concepts of art instruction?

Another dimension of concern I wish to review in the changing scene of art education relates to a grand sense of vision among our leaders and managers. In particular, I'm referring to those among us that aspire to direct art education programs in cities, large school districts, museums, colleges and universities, as well as state departments of education. I should probably include foundation staff, too. A sense of vision is needed that helps such people to understand and more effectively direct their work and that of those that they lead and manage. Here, I am speaking to the kind of vision that Karl von Clausewitz addresses in his critical study, On War. (1976). Clausewitz, writing in the early 1800's changed the course of modern warfare. His methods are central to present day study at the U.S. Army War College, on the other side of this mountain, a few miles away in Carlisle. He clearly applied the term "vision" to critical qualities of leadership and high level management. His schema for the successful conduct of military affairs includes: VISION, STRATEGY, TACTICS, and OPERATIONS. Levels of work are implicit and communication related to all involved in the process is important if not crucial.

My experience and observations lead me to conclude that the success of any effort, especially one scaled on a national, regional, or, statewide basis, requires a core, or critical mass, of enlightened people. Art education, in this part of our nation, where large cities are within a short distance of one another, where cultural institutions such as museums, colleges and universities abound, should provide for intensive communication exchanges. Systems need to be structured that allow for, expect, and elevate scholarly research. Art collections, museums and study centers should follow the lead of interlibrary loan arrangements in order to take best advantage of collections that promote enjoyment, study and criticism of art. Importantly, study and course arrangements, perhaps led by major museums and universities, could serve to make best use of human resources such as critics, historians and aestheticians. Megalopolis areas including Philadelphia, Washington and Baltimore, for example, could pool those experts in areas of study that heretofore were available only on a limited, isolated basis.

Perhaps on a scale that is more achievable, with consideration for present day constraints, conferences and symposia such as this one should be encouraged and used as models. Groups of people brought together with a common purpose, to elevate expectations and encourage the merit of scholarly interaction. The charge of such interaction should always be of a nature that requires a record-keeping dimension. Archival aspects of professional interaction should be structured after proven models of scholarship. Necessary for such vision and action plans to become realities are provisions for funding and management. It appears that principal parties in such a process are professional associations, colleges and universities, state departments of education, museums, foundations, arts councils, as well as humanities councils. An alliance of such groups, perhaps sharing responsibility for management on a rotating basis could be accomplished. There are many other possibilities for productive and exciting effort in arts education. Such work begins with someone asking--"Why not?"

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AN AWARENESS: OTHER FACTORS TO CONSIDER

Joseph B. DeAngelis

Much of today's literature addressing discipline-based art education (DBAE) is usually reflective of the thinking of art educators noted for their leadership roles as writers, researchers, theorists, arts organization officials and professors, to name a few. It is interesting to note that not very much of that literature has been written by those who, on a daily basis, must be able to lead, to react to and to interact with, all types of pupils at all different levels and under all kinds of supportive and non-supportive conditions. They are the ones who ultimately, and hopefully, will place into practice that which art education leaders promote and advocate. It is to their concerns that our remarks should be addressed and many questions posed.

The primary purpose of this paper is not to position, pro or con, DBAE; rather, it is to serve as a reminder of what most of us passively know but either tend to ignore or place low on a list of management considerations. The reference here is to an array of factors which can influence curriculum in general and more specifically, DBAE. In essence, the successful implementation of DBAE lies not so much in identifying what is to be taught, how it is to be taught, or even where it is to be taught, but in the ability to effectively manage that implementation with due consideration for those influential factors.

Some proponents of the concept of art education as a basic discipline would address one management factor as a balance between art criticism, aesthetics, art history and studio; a balance where art, academic rigor and one's intellectual capacity are spoken in the same breath. Although they allude to this balance, very few do not specify to what degree or in the case of an off-center fulcrum of the four components, which component would carry more weight or would be the more dominant. More importantly, at what intellectual or even developmental level would this balance take place?

Supposedly, once this has been determined, a decision usually would be in order on how to go about pulling it all together and putting a revision in place through a series of program objectives that address students' ability to:

FACTORS TO CONSIDER

1. Critically judge what they see and hear.
2. Reflect, discuss and reason in evaluating art.
3. Analyze an artist's efforts in his utilization of composition, style, form, expressive qualities, meaning and pattern.

Germane to revision, it has, historically, been within the means of schools to accept change. From the time of the Industrial Revolution to the more recent Back to Basics efforts, American schools have responded to national thrusts advocating changing curriculum in order to keep up with changing social, political and economical movements. Some made changes in a positive, systematic sense while others were so crisis-oriented they directly addressed the problem without due attention to the causes of the problem. It was similar to prescribing aspirin for a headache when, in fact, it was a brain-tumor that needed to be treated.

In the planning of any revised curriculum, DBAE included, one must focus on the operational adequacy of that curriculum. What are the demand relationships that must not be overlooked, the "what happens if . . . " scenario? What would be the effect of such implementation on:

1. Classroom management as it directly relates, for example, to numbers of classes scheduled, time sequence, course structure, freedom for flexibility and license to interpret. Who best determines what would be the most effective classroom management mode? How best to address administration's possible constraints to the individual teacher's efforts?

2. Staff development as it may relate to needed competencies. With close to 95% of Pennsylvania's art teachers having a studio orientation, what must be accomplished to update skills and, in some cases, teach new skills in art history? In aesthetics? In art criticism? When, where and by whom must this be done? At what cost in terms of budget and time?

3. School policy as it may relate to administration and school board attitudes and understandings. If costs are an issue, what arguments could convince a board that a DBAE program is well worth the expenditure? If negative community receptivity is an issue how can it be reversed so that it would affect school policy in a positive sense? In the 1984 Secondary School Report, a report

submitted annually to the Pennsylvania Department of Education, it was found that of all the secondary schools reporting, 41% indicated that less than 5% of the schools general budget, excluding personnel costs, was allocated to instructional programs in the arts. Conceivably, this 5% also represents dominant expenditures in music, perhaps for instruments and band uniforms. For visual arts, per se, the percentage could be even less.

4. Community receptivity as it regards attitude. Are arts programs regarded as frills? With over 65% of our 501 school districts classified as rural or quasi-rural, what are their prevailing attitudes regarding course components named aesthetics, art criticism, art history as opposed to more commonly accepted terms like expression, crafts, art and fun? Are the terms so esoteric in nature that they should be relegated to higher education--that high school aged youth, and teachers, fear them--the unknown? Or, are they readily accepted by the community as courses necessary for the assurance of gaining an increased quality of life? Student attitudes often reflect those of family and neighbors. Are we reaching everyone for successful program implementation?

5. Student receptivity as it may determine the success or failure of teaching efforts. Are all students geared to integration of the intellect and expression. What about special education students? or the potential drop-out? or the low-interest, low achiever student? What about mainstreamed special education students? How would Individual Education Programs (IEP's) be determined for these students? Will each class of 25 to 30 students be managed as one unit? What about individual differences? Where does "balance" of DBAE components enter here? To develop and sustain interest, would there be provision for small group instruction? Large group instruction? Independent study? In the process of making curricular changes, will the teacher and the school be remiss in acknowledging that there are a lot of different students who need a wide array of opportunities to develop to their fullest potential?

6. Teacher receptivity. This factor is critical in that without the interest, motivation, and the expertise of the teacher in art criticism, aesthetics, and art history, the chances of student interest and motivation in the same sense is negated. Yet, as reported in the

recent Kutztown University survey, Arts Education in Pennsylvania Public Schools: An Assessment, May 1985, art teachers were asked to rank nine learning statements for each of the arts and for all of the arts combined. These statements covered what teachers thought students needed to learn, ranging from applying aesthetic criteria to environment and learning theories on arts, to learning to use professional processes to create art. It was found that for teachers of the visual arts (also teachers of dance and theatre), the predominant view was that the most important learning is the creating of works of art. As the report states, "This would seem to indicate that in these disciplines the artistic process dominates classroom activities." Additionally, there was unanimous agreement among art teachers as to the given learning statement that was least important. It was the one in which students learn to do original inquiry into the history of art. The report continues, saying that such ranking could have resulted from a rejection of the discipline of art history or from a rejection of the notion of students being able to do original inquiry into this discipline.

7. Student achievement, especially as it relates to individual differences and criterion-referenced testing as opposed to measures using normative testing criterion. In what circumstances can each best be employed in a DBAE program? By whose determination? Is the issue addressed by school policy. If not, what would best determine a choice?

In his article, "A Call for Reasonableness in Art Eduction," published in the March 1986 issue of Art Education, The Journal of the National Art Education Association, Grant Lund says it another way when he stated, "Much of the efforts of theorists in art education is trying to make art education more intellectually acceptable . . . classroom art teachers, on the other hand, have concentrated on teaching the craft of doing."

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EXPANDING THE *DISCOVER ART* SERIES TOWARD THE DBAE CONCEPT

Al Hurwitz

Introduction

This paper is concerned with the problem of bringing the subject of aesthetics to a curriculum which has been accepted by the J. Paul Getty Foundation as a basis for a Planning Grant in two school systems.

I should remind the audience that there is no J. Paul Getty "Program" as such. There are a few guidelines based upon a philosophy which one can accept or reject. The Getty Foundation states, in essence, that an art program based upon a sequential arrangement of experiences which draw from art history, art criticism and aesthetics, as well as studio practice, has more promise than one which is primarily studio-based. Since the majority of existing art programs are studio-based, sequentially planned, and attend to the history of art, it would appear that it is the development of appreciative skills and aesthetics which underlies much of the criticism of the Discipline-Based Art Education (DBAE) approach.

In the spring of 1985, the Baltimore City and Carroll County public school systems (elementary and secondary, respectively) were each awarded Planning Grants in the amount of $10,000 from the J. Paul Getty Foundation to begin developing a discipline-based art program. The Maryland Institute, College of Art, was appointed the executor of the two projects. Fred Lazarus IV, President of the college, appointed myself as Project Director for both systems.

The two systems differ in several respects. Baltimore is 87% black, and on the elementary level has one art specialist for every five elementary schools, whereas Carroll County is located in a predominantly white middle-class rural area and consists of 19 well equipped schools fully staffed with art teachers.

The Getty Foundation required that the Baltimore curriculum be based upon an existing published curriculum. Laura Chapman's "Discover Art" was selected because its use of individual texts permits access to a great variety of examples of art works which can be shared simultaneously by both teacher and students. In addition, each grade level has sixty lessons which relate easily to the published goals and objectives, not only of the Baltimore curriculum, but to most curriculum guides in this country. The series is also designed so that various frames of reference and grouping of ideas can be used, thus making it a flexible scheme of instruction.

The strength of "Discover Art" lies in its rich profusion of images selected from the history of art and in the balance among the studio activities which relate directly to the reproductions. The tasks for evaluation are both useful and original, the reading level of the student's books has been closely attended to, and the attention paid to women and minority artists is a welcome departure from most published curricula.

The weakness of the series lies in the lack of guidance in the area of criticism and aesthetics,--an understandable situation since the author by her own admission did not intend her series to be a model for a discipline-based study. When discussing the need of further development in these two areas, Dr. Chapman concurred and agreed that, as Project Director, it was indeed part of my responsibility to fill in the gap in theory to the best of my ability.

Aesthetics has occupied, to put it mildly, an ambiguous positon in art education since Manuel Barkan first mentioned the need for its recognition some twenty years ago. In the past two decades, we have witnessed not so much a departure from studio centered approaches as the emergence of alternate views of the value of studio experience. As revisionist thinking continued to develop, art history and criticism assumed greater importance and currently appears in one form or another in most curriculum guides. At the same time, the term "aesthetics" has been used in a general sense rather than as a branch of philosophy with its own body of knowledge to be studied through a distinctive style of inquiry. To cut it simply, aesthetics has been used as an adjective (as in aesthetic education and aesthetic response) rather than as a noun. Since judgment and criticism are branches of aesthetics or, if you will, an off-shoot of the analytic branches of the philosophy of art, it seems logical that art educators may be ready to approach aesthetics as a realm of investigation as distinctive as that which characterizes the behavior of the artist, the critic and the historian.

Having said this, I would be the first to admit that most people, indeed most art teachers, artists and critics can lead full, productive lives with only the dimmest understanding of the meaning of the word. Wasn't it Barnett Newman who remarked, "Aesthetics is to the artist as ornithology is for the birds"? It is perfectly appropriate that a painter be ignorant of the theory of "intentional fallacy", that a critic be unaware of the intricacies of bronze casting or that an art historian be befuddled in the presence of art forms which appear to defy conventional forms of classification. As teachers, however, we cannot afford the luxury of leaving vast realms of our subject unexplored.

Since we refer to ourselves as "art educators" and not "painting" or "art history" educators, we have an obligation to deal with the word "art" in its fullest, most complete sense. This conviction, in my opinion, is what lies at the heart of a DBAE approach to art education.

When one accepts the legitimacy of this, a number of questions come immediately to mind. Does one approach aesthetics from the behavior of aestheticians, or from a body of thinking garnered from the theories of aestheticians? Or must we make a choice?

Defining Aesthetics

Just how extensive are a curriculum writer's choices? To answer this we must first look at the structure of aesthetics as it is currently defined.

The two major dimensions of aesthetics are scientific and philosophical. The latter, being the more speculative of the two, deals with such analytic topics as the nature of expression, the inadequacy of representation. Primary questions such as "what is art?" rest with the speculative thinkers whereas secondary questions (how do we judge a work of art?) lie in the domain of the analytical thinkers. Scientific study deals with the processes of both creation and response. Sociologists, political theorists, and anthropologists who study connections between art and groups and social structures fall under the category of scientific aesthetics.

All forms of aesthetics possess varying degrees of potential for the art teacher and there is no logical reason to exclude scientific, analytical or speculative realms from consideration--as long as ways can be found to make them comprehensible to children.

Since the contemporary view of aesthetics is broader than previous ones, we can now deal with issues which may not have been formerly acceptable. A case in point is Panofsky's classic essay on iconography and iconology written over forty years ago. At the time of its publication, it would have been considered outside the realm of mainstream aesthetics, yet now Panofsky's discussion of the differences between subject matter and content, between symbols, and allegories are acceptable as aesthetics. Panofsky's ideas also happen to be comprehensible to upper level elementary students.

Getting Going

How does one go about setting priorities among the vast range of ideas which make up the philosophy of art, and having come to some decisions, how does one wed the nature of abstract thinking to the capacity of children to grasp the essence of an idea which has credibility among aestheticians?

My search for some answers to the above was based upon the rocky premise that knowledge of classroom practice matched by an ignorance of aesthetics was as good a place to begin as any. Armed with a library of books assembled from a lifetime of collecting and a minimum of study, I began to educate myself. I soon discovered three things: I did not understand most of what I read, secondly, I understood more than I thought I would, and finally, the more I read the more I understood. My reading list became divided between strangers and allies. Source figures such as Heidegger and Kant lay at the dark end of the spectrum of comprehension, while explicators such as J. Hospers, S. Pepper and Ruth Saw shed the light of clarity upon the opposite end. Writers such as Harold Osborn, Theodore Greene and Michael Scriven are useful because they are both synthesizers and original thinkers. I rejoiced when I came across a figure such as Tolstoy, because here is a figure who is both understandable and original, and who provides interesting links to contemporary social issues. Tolstoy can also take us into problems of ETHICS & MORALITY, and open the door to issues which range from the art of Soviet Russia to the Viet Nam Memorial in applying aesthetic concepts for "Discover Art".

The conditions of curriculum-planning are rarely of one's choosing; they are more often constraints that are thrust upon one in any situation which involves planning from ground zero. Some of the most obvious conditions and conclusions are as follows:

Since "Discover Art" had been assigned as a reference point, aesthetic concepts had related to the contents of this series.

Since we are dealing with the aesthetics of visual art rather than performance, all aesthetic concepts must have some visual reference which can both utilize and provide alternatives to those included in "Discover Art".

Flexibility. There is no such thing as equal time in each lesson for the four dimensions of a DBAE program. There can, however, be parity of attention over the long haul, that is, over the 6 years of elementary schooling. During the course of a learning episode, (an episode being composed of two or more lessons) any of the four areas can be used to provide a focal point of instruction and be supported by the other three. As an example, the discussion of an aesthetic issue and the use of art history can provide motivation for a culminating studio activity or one can reverse the process and begin with an expressive activity using this as an entree into an aesthetic or critical issue. A typical case might appear as follows: Children may be asked to portray human emotion through the depiction of a tree. After being shown Mondrian's sequence of trees or cows which progress from realism to abstraction, the class may then be asked to present a tree in purely formal terms. These two assignments, the expressive and the formal, can then provide an effective way to talk about art as serving both the expression of emotion and as embodying some exemplary use of formal arrangements. (Lesson 48)

Methodology. Methodology is that area of curriculum planning which addresses itself to those techniques employed by teachers in order to move kids from point A to point B. It is the "how" of teaching.

A good idea will fail if ways are not found to make it both accessible and attractive to the student. We know a great deal about how to motivate children regarding studio experience and models for teaching criticism and art history have existed for some time. What is currently needed are more models for instruction in aesthetics. Let's examine a critical task before going on to a counter-part in aesthetics.

A middle school art teacher places a reproduction of a Hans Hoffman painting next to one of Hobbema and asks students to compare the ways in which the word "space" is treated. When this occurs, a teacher is dealing with a task that has an interesting history--a pedigree, if you will, and which goes as follows: the problem of identifying an element of design ("space" in this case) may have been taken from Harry Broudy's process of "aesthetic scanning".

Broudy developed this process from DeWitt Parker, Clive Bell and others, who in turn drew their ideas from distinctions between formal and expressive content made by earlier writers. Subsequently, writers such as Beardsley and Feldman created their own ways of using divisions of the appreciative process as an entry point to the critical act. What it adds up to is one teaching strategy rooted in the history of criticism.

The reliance upon Broudy's scanning model and Feldman's stages of critical processes can be misleading since it gives the impression that the ways in which we can respond to art can be reduced to two variations of a phased approach. I am sure that Messrs. Feldman and Broudy would be the first to admit that the process they advocate is but one among many; that the "stages" approaches to appreciation are valuable as entry processes to the world of aesthetic reaction; that it is through the sorting of issues involved in studying an art work that a holding action is created whereby students accept the idea of remaining in the presence of an art work longer than they thought possible. Children do not sustain attention to visual objects any more than do adults unless strategies are devised to engage their attention.

When we recognize certain distinctions that reside in an art work, we shift our attention and in so doing, begin to make future experiences more manageable. If we think of critical experience over a matter of years--six in the elementary or two in the middle school and a year on the senior high level--then no one method however useful is going to prove to be effective in the long run. The very nature of the task will force us to be eclectic in our choice of strategies.

Models for the teaching of aesthetics are harder to come by, but they are beginning to emerge with greater frequency. Margaret Battin of the University of Utah uses the puzzle method wherein a teacher states a real life problem and then opens the door for debate. In addition to traditional Socratic methods, I have been playing around with role playing, improvisation, skits and other ideas from theatre training in an effort to move away from discussions (the most used and probably the least effective of the many teaching strategies that are open to us). If we are going to include more abstract thinking into the art program, we would be wise to study the methodology of other disciplines, notably social studies and language arts.

Let us now examine a cluster of aesthetic ideas through the lens of methodology. The Viet Nam Memorial in Washington, D. C. has already been mentioned in regards to Tolstoy's theories regarding the role art can play in uniting people through the communicative power of visual form. There are other questions that come to mind when we study the monument which received first place, and the alternate work which followed. The two memorials, which now exist on the southern end of the Washington Mall differ in a number of ways. The winner is by a student of architecture, a young Asian female and, as sculpture could be described as part "earth work" and part "minimal" in style. The second one, selected after much hue and cry and politicking, is by a sculptor, a professionally established white male. It is so realistic in nature (every shoelace is in place) that it makes the Stalingrad Memorial seem like a work of wild-eyed radicalism.

When children study the two side by side, some of the questions which come to mind are:

Why is this kind of monument used instead of providing scholarships to the children of war victims?

Who shall be the public's advocate when it decides to use art as a monument?

How important is public consensus in matters of art?

Which sculpture best fulfills Tolstoy's desire for an art so universal in nature that multitudes of strangers will respond in like fashion?

Are artistic monuments out-of-date and why do we have them in the first place? And so on. . . .

Well, how do you deal with all this in an art class? Simply taken as a case history, the Viet Nam Memorial stands on its own. It is a great story. It has an interesting cast of characters, plenty of tension, a rising action, and even a denouement. You could probably get away with just telling it as it happened and kids would listen and you could then follow it up with a discussion of some of the questions posed by the events. There is nothing wrong with this technique, but you can't use it too often or the kids will become bored. I am thinking now of a social studies teacher I know who was attempting to deal with the immigration of the Irish.

We prepared a card for each student and asked them to read the cards aloud in class. "I never arrived because ("I died in childbirth;" "I was turned back by the medical inspector because of an inflammation;" "I was so undernourished I was nearly rejected;" and so on.) The students were shocked at how many never made it to America and by the reasons for their failure. When dealing with the Vietnam monuments, this approach can be transferred to the art class, the cards reading as follows:

"My name is Maya Lin, and I am the student from Yale University who received the award. I was so disgusted and hurt by the public reaction to my work that I didn't even go to the dedication ceremonies." "I am Jan Seipp. The Memorial was my idea. Half the men in my company were killed, and I think people ought not forget what happened." "I am Frank Hardesty, a Vietnam veteran, and I don't like what I see. We have no business spending taxpayers money on things people can't understand, especially something as important as veterans who gave their lives." "My name is Paula Atkins, I work for the Bureau of Statistics and it's my job to keep tab on the number of visitors to the Memorial. Despite the public furor over the prize winner, my figures show growth in numbers who attend. Maybe the judges were right after all."

In preparing to add an aesthetic dimension to Discover Art it became evident that conventional ways of curriculum writing were inadequate. It is one thing to ask teachers to prepare material from a selected body of concepts; it is quite a different matter to ask them to establish their own theoretical basis from which to work.

A team of consultants has been assembled to begin the process of sifting and sorting ideas and to apply them to one grade level. One member is one of Ralph Smith's doctoral students and the other teaches at the University of Cincinnati and wrote a doctoral dissertation on aesthetic role playing with children. Others who were invited have not been heard from, and it may be that even for experts, the task of reviewing the literature, extracting useful ideas and linking these to Grade VI of "Discover Art" may prove to be more difficult than first imagined. At present, we have a dozen or so good ideas for Grade VI matched with an equivalent number of critical activities. As aesthetic connections begin to be made, they fall into categories of importance. Not all ideas are equally important and not all suggest possibilities of multiple levels of abstract thinking. As an example: defining art and beauty opens the door to the relation of realism to imitation. These questions suggest a number of levels of looking, thinking and discussing; indeed most issues in aesthetics are but footnotes to theories regarding the nature and purpose of art.

If we can carry the process begun for the sixth grade through to the first grade, then we will be on our way towards teaching a discipline-based art program. When that happens, it will be in the words of Hamlet, "A consummation devoutly to be wished".

I am perfectly open to the possibility that the goal of a truly DBAE program is impossible to attain. I am also convinced that in the effort to reach it, teachers and children will be opened to new ways of regarding art, and when this happens, the process will have been vindicated. We may not have raised the level of discourse, but we surely will have created one.

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HOW DO PICTURES MEAN?

A (Continuing) Exploration of the Response of Novice Viewers Visual/Aesthetic Content

Barbara Fredette

With due respect to Richard de Mille, I introduce the following script for a guided imagery excursion.

Relax.

Imagine if you will, in your mind's eye, a picture. Make it a work of art. Give it a frame, Personify it, see it as a person. See it as a person who is about to go on a journey. Give it a destination for its journey. Help it prepare to go to Opticville, the nerve center of the mental universe. Give it a ticket to Opticville.

Help the Picture/Person prepare what it will take on it's trip. Notice all the piles of stuff it has to take with it. What are those piles? Look closely and see that they are meanings. Help the picture person find luggage in which to pack the meanings. Notice that different kinds of meanings will need different kinds of luggage.

Look closely at the pile marked **AESTHETICS** notice that it is in fact two piles. Pack them in the pair of saddle bags that you find there. Look closely at the catches on the saddle bags. One is a hook shaped curiously like a question mark. Pack aesthetics, the noun, in that one. Look at the catch on the twin saddle bag. Notice how good it looks, how it seems to invite your fingers to touch it as well as your eyes to see it. Pack aesthetic, the adjective, in that bag. When both aesthetics are packed in the two saddle bags see how together they give the appearance of the curve of an umbrella.

Go on to the next pile of meanings. What a lot of help the Picture/Person needs. This pile is labeled **ART CRITICISM.** What piece of luggage will be most efficient to hold these meanings? Select the brief-case that is there, a very contemporary one which also holds a small word processor as well as a guide to local galleries. See the lock on the briefcase. It looks like a combination lock but look closely at the symbols which must be selected in order to open it. Notice that they are words not numbers. Note that a combination of correct words will be necessary to get at the meanings packed in the Art Criticism briefcase.

Now notice that there are more piles of meanings so even more luggage is needed. Look at the weathered meaning pile marked **ART HISTORY.** There's a lot of it. You will need a trunk for it. Find an antique brassbound steamer trunk. Pack in it the art historical meanings. And be sure to keep iconography separate from formalism as you pack. See the Picture/Person smiling while it waits patiently. Notice that there is more to pack.

Look at the many multi-formed and colored piles of meanings called **STUDIO ARTS.** What would they fit into? Find a tool chest in which to pack them. Look for one which opens accordion style with many, many trays that fold back together for carrying. The tool chest you find has been used. Look at the paint and plaster and mud spatters on it. But look again. Do you see the grafitti which are almost covered with the spatters? Try to make out what is scrawled on the side of the tool chest. The words element and principles are discernible.

Look at the Picture/Person. It appears pleased with the packing you've done but look again. It is pointing to another piece of luggage. What is it? It's a very large elegant Louis Vuitton trunk. The gold plated luggage tag hanging from it is inscribed **DBAE.** Open up the trunk. Notice that there appears to be space in it for all four pieces of luggage which you have already packed. Put them in one by one. When you put the tool chest in first you find that it's hard to get the rest into the trunk. Try again. It appears that the tool chest filled with Studio Arts will have to go in last. How will the picture person carry such a heavy large piece of luggage? It needs a baggage cart like baggage handlers use. Find one to borrow. After you have borrowed it look closely to see who owns it. The name of the owner is stenciled on the lid of it. The name you find is ART EDUCATION.

Picture/Person is now ready to start on its journey. You follow it as it travels along to Opticville. It moves slowly with all of the luggage that it pulls along. Soon it comes to a 'y' in the road. Which branch will it take? One of the roads appears longer but is clearly destined for Opticville. The other road appears shorter but requires going through a tunnel. Look at the name on the tunnel. It is called

DECONSTRUCTION. Does the Picture/Person go through the tunnel? It can't. There is no room for all of its luggage in the tunnel. Picture/Person stays on the more traveled road.

See it arrive at Opticville. See it go quickly to the school that is there. Follow it into the school. It appears to be looking for an open door. For someone to invite it in and help it to unpack its luggage. Will it be invited into an elementary classroom? Will the art teacher take it in with its entire DBAE trunk? Is there a Social Studies or a Humanities or a Writing teacher who will help it to unpack one of its bags? Take the traveler to one of the doors and open it. What classroom is it? Choose a bag for the traveler to give to the teacher. Is the teacher able to unpack it? Do the students help with the unpacking? How are they involved? Slowly back out of the room and return to the world of logical discourse.

A metaphoric view of the current dilemna in art education compresses the issues into what may seem to be farcical tour de force. Metaphoric form is not often used as a way of writing about serious matters within a profession. This approach, however, may lead the reader to a recognition shared by this writer--the recognition that whatever scenario may be developed it is one which must first be envisioned in some detail with respect to context and conditions before it can be implemented. First a few words about context, after which I will address conditions.

I am currently involved in the education of elementary classroom teachers. This fact helps to determine one of the filters with which I view the drive to expand the explicit content of art education. I say explicit because I believe that the need to involve students in the larger world of art outside of their own productions has always been implicit in the practice of good art education. It is hard to imagine an educational effort defined by art which does not include opportunities for students, at all levels, to examine the values and meanings of art as social/cultural as well as historic artifact. Not to do so would be the same as limiting language instruction to a study of student written works without ever--K through 12--providing an opportunity to listen to, read and discuss literary works by recognized authors. Planned opportunities to respond to works of art have long been seen as complementary to the production of art. The curriculum series _My World of Art_ which I co-authored in 1964 included works of art to be looked at and discussed by elementary children. Teachers were guided by scripted questions in the manual which accompanied each level. While philosophy of art, art criticism and historic precepts may not be directly evident in the practical episodes which My World of Art provided, they may be inferred. To some extent they are implicit in that material.

Now it appears that it is necessary to make explicit the four designated disciplines as reference for redesigned art education curricula. To what extent will these efforts, sieved through the operational realities of schools affect the generalist classroom teacher? Will the fine grained remains that get through to the classroom teacher represent the essence of the effort to make art a part of general education or will they be the detritus of programs primarily focused on Art and art teachers. Will the processes engaged in art criticism, aesthetics and art history be offered to classroom teachers to practice or will they be given jargonized scripts to follow? Will they be assisted in forming logical bridges between the purposes and processes of other content areas and those of the "new" art education? These questions come from the context of classroom teacher training.

Any educational intervention which is designed to assist classroom teachers in understanding and implementing discipline-based art education must take into account certain prior conditions which inhere. One of these conditions is the level of art knowledge, experience with art and values about art which classroom teachers bring with them. Let me refer to the art education background of students in our elementary certification program to make a point in this case. With an average age of 20 these students, admitted as juniors to our program, are definitely not "tabula rasa". Although still malleable to some extent, their world views have been formed. All too frequently these views have been formed without the benefit of a strong, recent art education. What remains is a vague value for art as "creative" individualized expression by others called artists balanced by the diametrically opposite idea that art is taught to children by giving them directions to make products which look alike.

The work of recognized artists, historical as well as contemporary, is unfamiliar to most of these students. An examination of the aesthetic level of (a sample of) their responses to works of art (3 reproductions of paintings) was begun using an instrument developed after Onofrio and Nodine (1981). Results of a small pilot test indicated that most responders were at level 2--Aesthetic Realism, some had achieved level 3--Aesthetic Fallacy, and none in this sample achieved level 4--Aesthetic Perspective.

The systematic approach to works of art which is shared through this paper gradually evolved as the result of a desire to find an efficient way to assist preservice classroom teachers, such as those described, in making effective contact with the multiple meanings of works of art. When Picture/Person approaches the elementary classroom door, I would like the teacher who is in that classroom, a teacher who has gone through our elementary teacher preparation program, to be able to welcome Picture/Person by unpacking at least a little of all four of the "bags" of meaning it carries with it. By "unpacking the bags" I am referring to the general processes engaged in each effort and at this time, only peripherally to the designated label for each i.e., art criticism, aesthetics, art history. In what follows I will describe the system which has been developed as an attempt to accomplish this purpose. I will attempt to identify the most relevant antecedents and precedents which give it substance and flavor and I will also describe the sequential stages or levels which comprise the system.

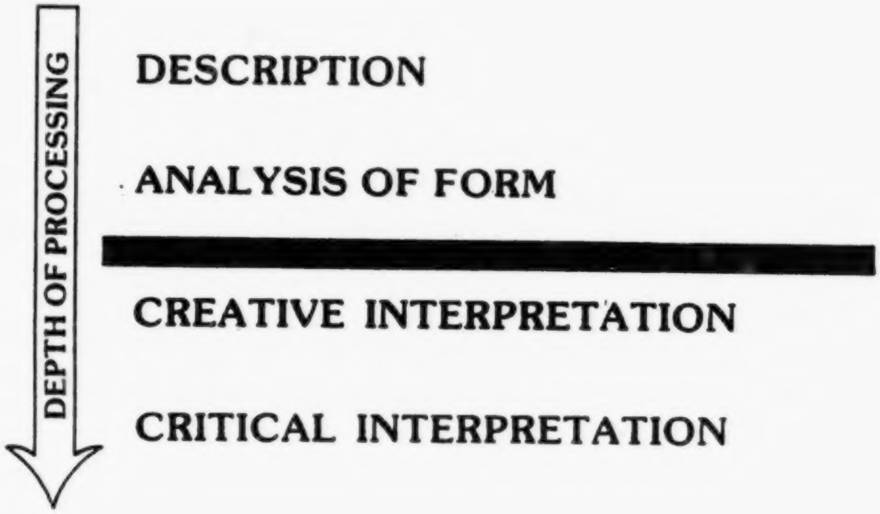
The approach of my initial inquiry into the problem of "reading pictures" could be likened to current studies of cognition and problem solving which involve examining the differing responses of novices and experts. My specific study was initially of the ways novice aesthetic perceivers (generalist classroom teachers) confront a work of art, how they extract information from it and what types of information they tend to focus upon in a perceptual interaction with works of art. After several different response strategies were identified inductively, another purpose took effect. This was to attempt to determine which strategies should be selected and taught or enhanced educationally so that the novice perceivers could be more effective in the use of art images as tools for learning, their own learning as well as that of their future students. Eventually a systematic approach was developed.

This approach appears to fit the general parameters of both art criticism and aesthetics and thus offers a practical example of an integrated effort for study, discussion and debate. In practice art criticism and aesthetics are essentially perceptual response efforts. That is, they are disciplined ways of responding to works of art as unique types of information. While this uniqueness may be the focus of philosophic debate it holds nevertheless that attention is warranted by objects as a result of their being assigned the label art. Art criticism involves the explication of a work of art funded by learned perceptual response. Practice of the special type of disciplined perceptual response which is aesthetic perception, and which is engaged as a basis for critical 'talk about art', is addressed systematically in the process that has been developed.

The conceptual foundation for this systematic approach was based, in part, on Feldman's "Critical Performance Method" (1973), and has been enriched by several studies including those by Woods (1978) and Korocsik (1982). Its roots may be found in Broudy's "aesthetic scanning". Numerous variations of systematic attention to the properties of a work of art are available in the literature. What may be considered unique about the systematic approach described in this paper is that it is tied to cognitive concerns as well as artistic ones. Also important is the fact that it is proposed, and is taught as a heuristic device which is intended to stimulate more interest and encourage further investigations of aspects of the enterprise of art. These effects have been observed in students who have learned to use the systematic approach.

A connection between cognition and aesthetic perception is supported by Goodman (1968) who writes, "Both the dynamics and the durability of aesthetic value are natural consequences of its cognitive character." In other words visual cognition when applied to art objects may be referred to as aesthetic cognition. Aesthetic cognition rests in a fundamental way upon polysemy/the entertaining of two or more meanings for a single object or symbol (Olson, 1983). Reading the images of art involves greater effort and practices more skills than mere recognition or labeling of a single meaning. Recognition is the familiar "set" practiced in response to visual objects and events in the world. Aesthetic perception as a cognitive process must be learned as an alternative "set" that is brought into use when warranted by accessibility to a range of aesthetic properties, a range of meaning levels. The unique nature of the symbol system of significant art is not embodied in simple, single meanings, but involves multiple meanings. The

Krietlers (1972) refer to the multiple meanings of works of art as multileveledness, while Goodman (1968) uses the term density. The several meanings together constitute or are an integral part of the meaning of the art object. The layers of meaning are crucial to the aesthetic function of the visual arts. In regard to specific works of art they fund the investment called art criticism. Taken in their multiplicity these meanings provide substance for aesthetic inquiry. Multiple layers of meaning for art objects are addressed sequentially in the picture "reading" system which will be described.



This graphic form represents an approach to "reading" pictures which identifies levels of information as tasks to be sequentially addressed. Although the levels of this system could each represent separate approaches to works of art, the levels are combined to form a single, sequential approach. The levels also represent an increasing depth of processing which will be explained later.

The solid line dividing the system into two sections signifies the differentiation between response tasks that refer to visual attributes "possessed" by the art object--What it is, and response tasks that require a mental stretch into the symbolic (expressive) nature of the visual material found as a part of the art--What it means.

The response tasks of the top section deal with information that is directly accessible through the senses. The visual skills of observation, of seeing details, and of analytic perception of the overall pattern, are practiced through the **Description and Analysis of Form** levels of the system. This attention to sensory and formal properties are especially important for novice viewers. Perkins (1983) analysis of the problem these viewers have with art concludes that they don't really see it. They don't see the art that is. "They recognize the cows, the trees but not the form or the style." Perkins suggests that the first goal in reading works of art becomes simply making the art in art visible. In the perception of objects many novice viewers treat the surface properties as transparent. It appears that these viewers process such information automatically in their effort to find meaning to recognize and label. That is, they do so unless they are taught to pay conscious attention to the sensory and formal properties of the art object. It's not that they have to learn something new. In a sense they already know what they are to be taught. However this implicit knowledge has to become explicit to become an object of attention in its own right (Olson, 1983).

As novice viewers learn to attend to these various properties they may also begin to develop the skill of analytic seeing, a step toward the "disciplined perception" of Broudy. Arnheim (1979) defines the skill of analytic seeing as the ability to perceive essential structure. He describes it as the understanding of visual relations of what things--or parts--do to one another. McKim (1982) describes analytic seeing as seeing the interrelatedness of parts and wholes. This is the skill of perceiving pattern, of perceptually organizing and reorganizing the given informaiton to find the key to its coherence--what makes it hold together. This skill is identified by Howard Gardner (1982) as the capacity to look beyond the dominant figure or gestalt to pay attention instead to the fine details or microstructure which cut across figure and ground. The development of this skill builds upon the natural tendency to organize what we look at into coherent patterns by perceptually grouping or combining parts to "make sense" of what we see. This pattern seeking effort is a perceptual tension which craves resolution. Resolution comes when meaning can be assigned to what is seen.

Anderson (1979) writes that "our memory for meaning is longer lasting than our memory for physical details. When we attach meaning to something we remember it . . . " (otherwise it may remain part of the visual noise that surrounds us--out there--but not in our minds). To view aesthetically is to see the form and how it contributes to the meaning rather than to simply see through the form to the meaning (Olson, 1983). It is this holistic perception of form and content which is encouraged and developed with novice viewers through this system. Through deliberate attention to the visual form, managed by the tasks of the first two levels., the novice viewer is encouraged to develop more complex anticipatory schema as preparation for the subsequent tasks. A goal of these tasks is to accomplish effectively the "portrayal" (Vallance, 1986) of the work of art which can be recognized and assessed as art criticism.

The response tasks of the next two levels of the system involve extracting symbolic (expressive) connotations from visual art objects which require the mental stretch called interpretation. Within the use of a spatial metaphor for activity of the mind, interpretation may be referred to as deeper processing. Sequential attention to the system levels requires processing efforts that involve further or deeper exploration of the mental schema which are called to mind by the visual material in the art. Prior knowledge, time involved in looking, and the task or activity demands are critical aspects of the depth of processing model (Craik & Lockhart, 1972). The lower portion of the diagram-refers to tasks which require deeper processing skills for two types of interpretation of the art object. **Creative Interpretation** involves generating personal expressive meanings for the visual content--a sort of mental elaboration through personal association--which results in an initial hypothesis of meaning. This effort is followed by **Critical Interpretation** which involves an assessment of the hypothesized meanings through criteria derived from outside knowledge sources.

The division of the lower section of the system into these two types of interpretation is a controversial aspect of it. The conceptual and operational evolution of this division and further description of each of the types of interpretation may be useful.

In working with less skilled viewers (novices), it was found that the art historical approach encompassed by interpretation as defined by Feldman (1973) did not accommodate responses dealing with personal expressive meanings. This lack initiated the division of interpretation into two different response types labeled Creative Interpretation and Critical Interpretation. Creative Interpretation permits a response option in which the work of art may, in fact, serve as a limited projective device--an opportunity to draw upon the rich differences of experiential background to derive personalized meanings. This response level serves a useful purpose in making visual content personally accessible and not gated by authority. It is "gated" however by a sensitive and sensible "reading" of the form from which an hypothesis of the expressive meaning is derived as a Creative Interpretation.

Beardsley (1966) suggests that the locus of creativity in a work of art is not in how it came to be but is instead "found in the work itself as it lives in the experience of the beholder" (p. 168). Additional support for the level of Creative Interpretation is provided by Marcel Proust if the reader substitutes "a work of art" for Proust's use of the word "book".

> "In reality, each reader reads only what is within himself. The book is only a sort of optical instrument which the writer offers to the reader to enable the latter to discover in himself what he would not have found but for the aid of the book" (in Winner, 1982).

Olson (1978) provides still further support for the level of Creative Interpretation from the viewpoint of art as symbol. Olson describes two functions of symbols in cognition--two-ways which contribute to knowingness of comprehension. The first of these is representation--representation--which refers to the expression and explication of already stored ideas and feelings--creative comprehension. The second function of symbols is an epistomological or learning function--through the acquisition of new knowledge about oneself or one's environment--critical comprehension. In several ways these two functions of symbols match the intent of Creative Interpretation and

Critical Interpretation. Olson presents evidence which suggests that the expressive function of symbols in thought precedes the knowledge function and it is for this reason that Creative Interpretation is addressed before Critical Interpretation in the design of this system.

The second type of interpretation, Critical Interpretation, involves response to certain types of visual content in art. Visual information which directly illustrates or metaphorically symbolizes aspects and ideas of periods of history, of cultures, of economics, politics, science, math and technology as well as of aesthetics is useful for the purpose of Critical Interpretation. The windows and mirrors of the visual arts provide access to a wide range of abstract human ideas in concrete visual form. Ideas in visual form are the knowledge cues which are used for Critical Interpretation. Application of the knowledge results in the corroboration or revision of the hypotheses of meaning for the art that were developed in Creative Interpretation. Theories of art may also be addressed at this time when appropriately occasioned by specific works of art. Critical Interpretation brings to closure the process of "reading", or unpacking the multiple meanings of the perceptually accessed content of a work of art.

This systematic approach to "reading" works of art is one component of a required course for preservice classroom teachers. Prior to this involvement the students have been engaged in learning episodes in which they identify, define and practice recognizing elements and structural principles of organization in a variety of arts contexts. They have also explored the symbolic function of visual forms through activities in creating and in responding to metaphoric visualization of ideas. The system itself is introduced through a computer program, SEEART, and it is practiced during a field trip to the galleries housing the permanent collection of the Carnegie Institute Museum of Art.

A course assignment enables the students to return to the permanent collection on their own, to select a painting, and to practice the process. Students submit a written record of the sequential "reading" of their selected painting. They also design a teaching episode for children in which the painting serves as a teaching resource.

These materials or protocols are being examined for both form and content. Does the "form" of this systematic approach interfere with the narrative or make it awkward is one question asked in this examination. Does the content reveal the ability to manage "critically" several types of aesthetic elements or qualities? Do their plans for classroom use indicate that works of art are seen by the preservice teachers as rich references of aesthetic perception? And what are the consequences of practicing this way of "reading pictures." Is there any apparent change in the level of aesthetic development as evidenced by data from unstructured responses to art images collected before and after practicing the systematic approach? Is their "talk about art" enriched, expanded, more vivid in content? Answers to these questions are coming.

Other aspects of the teaching and practice of this method of "reading" pictures are being studied. The first of these is the identification of the aesthetic cognition skills engaged through each of the levels of the systematic approach. Another related effort currently underway is the design, revision and testing of the computer assisted tutorial program SEEART to include more explicit recognition and development of the types of responses representative of art critical or aesthetics behaviors. Knowing which "bag" they are unpacking for Picture/Person is my current goal for our preservice classroom teachers.

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DEVELOPMENTAL STAGES OF CHILDREN'S CONCEPTS OF ART AND EDUCATIONAL IMPLICATIONS

Mary Frances Burkett

Introduction

Children's verbalizations on art are phenomena which have received relatively little formal attention in the literature. This is true in spite of the often arresting quality of their spoken thoughts. A 5-year-old child, talking to the author, maintained that her mother was "like an artist" and suggested that she also might grow up to be an artist. When asked the question, "What does your mother do that an artist does?" the child after much romancing, finally replied that her mother took a pen and "makes a lady real good." However, when asked if she (the child) thought the "lady" would be art, the child thought a while and then said she didn't know. This exchange necessarily suggests some pertinent questions. Did the child know what an artist is? Did the child know what an artist does? Did the child recognize, on some level that the drawing of a lady by her mother was the act of an artist? (The number of unassociated answers given before this one, does not suggest that this was the case.) If the child did work out the correct association through her previous dialogue, was the child unable to make the conceptual leap from artist to art or was she simply avoiding further questioning by her response?

An older child (age 9) in similar conversation thought an object was not art because it wasn't fancy and therefore wouldn't catch many people's attention. He was unable to explore this suggestion further, nor could he suggest why art should be "fancy" or catch someone's attention. Another child, the same age, categorized a photograph as art because "It made sense." A 15-year-old boy thought that art was important because "it makes everything a little nicer". This young man defined art as "whatever you do" and suggested that music and painting were art.

Frequently we hear children while creating, express thoughts which can lead the listener to the assumption that children and adolescents associate art with idea and image formation. A first-grade child told me many years ago, during a painting class that: "A painting is something you see in your head." An older child told me that "Art is what you think up . . . what's in your mind." As the teacher of these two children, seeing them working in the classroom and listening to their comments, it seemed that they certainly had a basic understanding of the concepts involved in the word "art". However, later questioning apart from the studio atmosphere, caused me to question this supposition.

It is occasionally noted by those who deal with children that youngsters frequently seem to act on more knowledge than they are capable of expressing verbally, either spontaneously or under questioning. Studies of language development indicate that word meanings are unreliable in the early years (Ginsburg and Opper, 1969). Piaget has pointed out that until children are about eight-years-old they are not able to communicate ideas very clearly, due to their failure to adapt to the role of listener (Flavell, 1963). Gardner and others have suggested it is unwise to interpret the remarks of all children at "face value". When we introduce great dependence on words into the art curriculum via aesthetic and critical activities, it becomes important that we, as teachers, understand how language and cognition function with regard to these disciplines across the ages five years to mid-adolescence.

These several factors: apparent but unverbalized knowledge, imaginative and seemingly insightful remarks of children, and the difficulty of interpreting their responses pose many problems to a researcher.

Polanyi (1958) spoke of several areas of interrelationships between thought and speech. The ineffable domain was described as meaning" . . . something that I know and can describe even less precisely than usual, or even only vaguely" (p. 88). Gardner, Winner, and Kirscher (1975) have suggested that art and art experiences may lie within such a domain. It might be that even children who have sufficient language development to express their concepts on other matters are not able to frame their concepts about art experiences. Studies of children making art indicate that on the level of artistic production, children evidently have access to some useful knowledge of art.

Without knowledge about the way children individually and en masse think about and relate to the concept of art, curriculum planning of necessity, focuses on making art or transferring to children of any age, adult concepts of art. It is chancy at best, to design a curriculum which addresses the cognitive needs of students if the concepts are of a nature which are beyond the comprehension of children due to language difficulties or because such concepts fall within the ineffable domain. Those needs not expressed because of language problems of a developmental or interpretive nature present equal, but different problems, to a teacher. Most educators make judgments, both pedagogical and philosophical, on the basis of verbal exchange with students. The hurried pace of public school life often does not allow a careful and studied interpretation of these exchanges. Only occasionally are teachers able to analyze carefully the meaning which may lie behind the spoken word. Seldom are we afforded the opportunity to systematize or even record the many conversations which seem conducive to important insights into the teaching of art. Accordingly such insights are fleeting and of little value in evaluating art education methodologies.

Studies of children's verbalizations about art, and the patterns of thought such investigations reveal, can have very direct effects on methodology. At the very least, such studies seem to indicate that while the spontaneous remarks of young children made when producing art reveal tacit knowledge of art concepts, such concepts are not readily transferred to situations beyond the moment of creation. If this is true, it would seem beneficial for the art teacher to initiate subtle and tactful conversations when witness to such remarks. Such remarks can serve to broaden the scope of the child's insight and direct it beyond the initial context. I believe that this is one of the most productive ways to introduce aesthetic and critical concepts to children, particularly in the age range from five to nine.

Children's Concepts of Art

In an unpublished research study, this writer undertook the exploration of the question: Is there a developmental sequence to the verbal concepts of art by children aged 5 years to fifteen? The clinical method was chosen as the procedural approach and three tasks served as stimuli to discussion: (a) an initial question opened each interview; (b) a combination of four standard questions were used selectively; (c) eleven objects were presented for categorization.

In task I, the initial question: "Will you tell me what you think art is?" was never varied. This question was followed by other questions built on each child's response. The task was completed when one of the following conditions occurred:

a.) The child did not want to continue further.
b.) The child could not answer the follow-up questions.
c.) The interviewer could not generate additional questions.
d.) The interviewer thought sufficient insight into the child's responses had been achieved.

Selected children were asked all or some of the questions which composed Task II. Four standard questions were chosen as initial prompts:

a.) "Where does art come from?"
b.) "Is there anything important about art?"
c.) "How do you know something is art?"
d.) "Can you tell me anything that is not art?"

All children responded to Task III which was the categorization of the chosen objects. Eleven objects were chosen as a final group after pre-testing. The objects were chosen on the basis of the following criteria:

a.) The total group had to include objects which represented both fine art and craft.
b.) The total group had to include objects which were common household items.

A description of these eleven objects, in order of their presentation during the interview situation is as follows:

a.) Small, blue ceramic pot with lid, handmade by Robert Galluci
b.) Plastic and glass candle-holder, in two parts; mass-produced
c.) Gold ring, lost-wax cast, designed and produced by Leslie Smith Jeweler, Allentown, PA
d.) Demitasse spoon, sterling silver with an ornate handle, antique
e.) Teaspoon, Forstfire pattern, stainless steel produced by Oneida Co
f.) Painting; Untitled, 1967, by Theodore Olik, Mixed Media, Representational
g.) Painting, Untitled, 1965, by James Carroll, Acrylic, Non-objective
h.) Photograph, "Anne at Three Months" by Peter St. Onge
i.) Iron wind-chime, hand-forged by anonymous craftsman

j.) Thermos bottle designed by David Douglas, mass-produced, given as a gasoline premium in 1972
k.) Stuffed doll, unusual design, by anonymous craftsman

As the interviewer showed the object to the child, she asked, "Do you think this is art?" Positive or negative responses were followed by the question "Why?" Ambiguous responses were investigated by questions which seemed appropriate. It must be emphasized that the reasons given by the children for labeling an object art or non-art were of primary importance. The actual labeling was of lesser importance.

An examination of the data indicated that there is sufficient evidence to state that the concepts of art as expressed by children from the ages of five through fifteen years do indicate a developmental sequence. There is evidence in the data collected to suggest a delineation of stages and some indication of sub-stages.

Three stages are operative in a child's developing concept of art in the ages under consideration. These stages as defined by this writer are:

Stage 1. Manipulation, ages 5-to 8-years; Art is Making.
  Sub-stages and Characteristics:
    Sub-stage 1. a.) Much confusion about art is seen.
      b.) Some idea that art is involved with making things.
    Sub-stage 2. a.) Art is making.
      b.) Certain media are closely identified with art (paint, clay).
      c.) Nongeneric naming is used.
      d.) Subject, color and shape are used as criteria in labeling objects art.
    Sub-state 3. a.) Specific processes are used as criteria (painting, making pottery.
      b.) Man as maker is recognized.
      c.) Generic naming appears; identification of some art forms is seen.
      d.) Hand-made is opposed to machine-made.
      e.) Concept of thinking appears.
      f.) Subjective responses appear.
      g.) Uniqueness and representation are occasionally used as criteria.

Stage 2. Intellectual, ages 9-12; Art is Idea.
- Sub-stages and Characteristics:
  - Sub-stage 1.
    - a.) Breadth of media identified with art increases.
    - b.) Media continues as criteria.
    - c.) Generic naming continues; use of art forms as criteria increases.
    - d.) Handmade versus machine-made continues.
    - e.) Descriptive characteristics of an object widens.
  - Sub-stage 2.
    - a.) Concept of machine as tool of man appears.
    - b.) Concepts of intellectual processes such as thinking, imagining and planning are strongly evident.
    - c.) Intent is recognized.
    - d.) Word artist and titles of specialized practitioners appear.
    - e.) Concepts of skill, time and patience are noted.
    - f.) Subjective responses continue.
    - g.) Uniqueness and representation become important criteria.
  - Sub-stage 3.
    - a.) The concept of symbolism appears.
    - b.) Subjectivity increases.
    - c.) Value judgments become significant.
    - d.) Cultural contexts of art are noted; other known art forms become criteria.
    - e.) Making becomes subordinate to the idea.

Stage 3. Expressive, ages 13-15; Art is expression.
- Sub-stages and Characteristics:
  - Sub-stage 1.
    - a.) Attention to mechanical aspects of making continues to decline.
    - b.) Descriptive characteristics continue to broaden.
    - c.) Intellectual and mechanical processes are conceived as continuous and integrated processes.
    - d.) Skill, time and patience remain factors.
  - Sub-stage 2.
    - a.) Intent becomes significant criteria.

b.) Subjective responses increase to assume major importance as criteria.
c.) Total object and aspects of the object are noted.
d.) Symbolism becomes an important criterion.
e.) Cultural contexts broaden.

Sub-stage 3.
a.) Art is viewed as any expressive human activity.
b.) Art is viewed as communication.
c.) The limits of art widen significantly.
d.) Tolerance in labeling objects art is apparent.

This study indicated that generally, very young children are unable to verbalize an adequate definition of art. As a group, children from 6-9 years of age possess knowledge of many concepts commonly associated with art in our culture. Concepts expressed during these years include an emphasis on the mechanical aspects of making; some awareness of color, texture and shape as being important elements of an object; and a recognition that certain types of objects such as drawings and paintings are generally classified as art objects. Naming, both nongeneric and generic, is a feature of the remarks of children between 6 and 9 years. While art is viewed by most children as made by man, little use of the word "artist" occurs spontaneously. Surprisingly few references to the art teacher occurred during these interviews. The primary emphasis during these years is on the easily observable features of objects and on the simple process of making. Centration is very evident in the early years of this period.

Between the ages of 9 and 12 years, interest in the object continues to grow. Curiosity about mechanical processes is still evident. However, emphasis on this aspect gradually evolves to include an awareness of and interest in the intellectual processes inherent to the making of an object. Concepts such as time, skill, and patience are mentioned in connection with the making process. The idea that art can be fun or that creating an object can provide enjoyment to the maker is also present to some extent during these years.

Opinion becomes a factor midway between the ages of 9 and 12 years. Attention is given to the uniqueness of an object. This criterion seems to follow interest in creating as an aspect of making. The concept of representation, distinct from simply naming the subject, is readily used by children in this period. Symbolism is alluded to occasionally. These children appeared more flexible in their responses to the interview situation. A broader view of the world was also evident.

The ages between 12 and 15 years evidence both a deepening and a widening of the concept of art. All previously mentioned concepts are evident in their definitions of art and in their responses to the object-categorization task. In addition to holding the concepts previously mentioned, these adolescents view art in its cultural contexts as well. Expression and communication are viewed as important ends of art activities and as important uses of the art object. Subjects of these ages are decidedly tolerant in their views as to what constitutes an art object. Opinion, seen sometimes in the previous years, becomes a major element during the years between 12 and 15. Life experiences, not surprisingly, seem to be an important factor in their developing concepts of art.

Thoughts on Methodology and Curriculum

In considering this study and others which are related (Gardner et al, 1975; Parsons, Johnston and Durham, 1978), I have arrived at several thoughts about the use of studio activities and the critical process as means of advancing a child's understanding of art across the ages, in both verbal and studio modes.

I have previously indicated that the studio atmosphere is the most effective atmosphere to explore concepts of art with young children. Children seem receptive, they are entranced by the phenomenon that is occurring on their papers or in their constructions and they are actively relating to this growing vision. Beittel (1972) speaks of the recurring cycle of maker and critic; Gardner (1975) also mentions the simultaneous or concurrent nature of these roles during the creative process. These notes, plus my own classroom experience encourage me to think that long term studio work coupled with an alert and sensitive teacher, skilled in child observation and in responding to children can provide optimum conditions for the study of all art areas.

Young children, ages 5 through 8 years, should be introduced to the concept "art" from the beginning of the school year. Teachers could explore with children, in interactive ways: what art is; what people do when they make art; what they (the children) do when they make art; what materials are used to make art; what types of objects are depicted in their art and what types of objects are depicted in the art of others.

Description, the first step in the critical process, should be the focus of many activities with children's own work, newly created, and the work of others. Children of this age are sensually alert to their environment in selective ways. This alertness can be broadened when the objects or experiences are meaningful to the child. Surface qualities such as color, shape and texture are all commonly explored in studio experiences at this age and could be the primary focus of descriptive activities.

Studio and critical activities of the kind I envision, can not be centered around the production of hurried and stereotypical works. The contemporary classroom, with its range of intelligence, emotional stability, cultural backgrounds and frequently, language, mandates a more leisurely and reflective pace. Understanding of art demands that the productive activities be an outgrowth of the child's experience with the world on his own terms. This expectation, plus the slower pace of production would result in fewer pieces and fewer media opportunities, but would allow for the necessary spontaneous and structured conversations which would illuminate the studio experiences. Children's verbal concepts of art might also be advanced.

The intermediate aged child would also benefit from studio experiences centered around interaction about the works. However, attention to the descriptive process should be expanded to the interpretive and analytical during the years 9 to 12. The questions, What is art? etc., should continue to be explored but the focus should broaden. The range of descriptive characteristics should also expand to include color and shape discriminations, space and technical means. Idea inception, the concept of the "artist", intent of the artist, and historic uses of art should be discussed. Novelty and uniqueness are also concepts which could be explored, both regarding their own work and that of others.

The evolving styles of artists and the concern with artistic problems could be approached. Children of this age are commonly aware of their own artistic history but not yet embarrassed by it. Use of their own history can help illustrate their understanding of changes in artists' work over a period of time.

This age's fascination with magic, codes and puzzles, could be used to introduce the concepts of symbolism and meaning early in these years. Media and techniques are naturally of interest to children now, and new and old media (within the child's experience) should be discussed and used, with emphasis on the different physical properties and the surface qualities engendered by each.

Children's sense of time is beginning to evolve so that the sense of a historical tradition in the arts can be undertaken. The diverse cultural backgrounds in most classrooms today, are ready examples for an introduction to the cultural roots of art and art forms. The studio, is no longer the optimum primary learning atmosphere, but exercises or experiences which focus strictly on the verbal mode need careful planning and implementation to ensure general understanding.

During the ages 13-15, the verbal abilities of most children are operational in the adult frame of reference. Word meanings are stable, time frames are in place, and the ability to deal with abstractions of a conceptual nature as well as a visual nature is reasonably assumed.

The studio, the seminar, and the museum are equally usable as learning atmospheres for most students in this age range. Description, analysis, and interpretation can continue to be used as structures for focusing on art. Attention to the characteristics of art works continue to broaden, with focus on the total object and its parts.

Skill, time and patience remain factors in this age group's thinking about art and it would be useful to confront these ideas within the studio framework through experimentation and comparison. Examination of art works or reproductions would also lead to dissection of these concepts. Intent becomes a significant criteria and the students are generally willing to explore evidence of intentions. Discussions of the intent of a student's own work by peers might be a useful activity to cause reflection on the worth of intent as a defining factor.

Symbolism increases in importance in the conceptual framework of art and children appear to take pleasure in "decoding" artists work. There are many activities and routes in increasing the focus on symbol and symbol use.

The connection of art with expression and communication is the major shift in the thinking of this age group. Much emphasis should be placed on furthering the students attention to these important ideas, in both studio and critical situations.

Parsons et al (1978) and Rosenstiel, Morison, Silverman, and Gardner (1978) have begun to formulate an outline of children's ability to form judgments which can direct educational strategy. In the study presented here, there is a suggestion also of the referents children use in formulating judgments. I have chosen for the purposes of this paper to highlight the descriptive, analytical and interpretive processes as tools to use when exploring art concepts with children ages 5 to 15 years.

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TOWARD EFFECTIVE IMPROVEMENTS
IN AESTHETIC EDUCATION AND ART CRITICISM WITHIN SCHOOLS:
ASSESSING AND PROMOTING THE NEED

Denise A. Bender

The issue of improvements in aesthetic education and art criticism in today's classrooms may seem, to some individuals, an obvious direction which needs and warrants attention in current and future curriculum legislation. Unfortunately, there are those who hold positions of influence over the education of young people who do not share this point of view. The proposals for change in these areas of art education seem to parallel those of any other discipline. The support of the majority of individuals involved in the implementation of change is vital. Without that support, effective results will be difficult, if not impossible, to achieve.

This paper examines assessment and promotion of the need for improvements in aesthetic education and art criticism within schools. First, individuals involved in the proposed change will be determined and their roles will be discussed. The question of the need will be addressed and the merits of immediate attention to the need will be reviewed. Factors affecting proposals for change will be examined and components for an effective action plan outlined. Lastly, some methods for implementation of an action plan will be suggested. Though the focus of this paper relates to public schools, the issues and thoughts presented may be readily applied to private and parochial schools, as well as institutions of higher learning.

Individuals Responsible for Implementation of Change

Those involved in the proposed change, be it art-related or any other educational discipline, form a heirachy: state education officials, school district and building administrators, teachers, parents, and other community members. If the roles of these individuals at each level are considered, the need for support at each level becomes apparent. State education officials determine and mandate the legislation. School administrators, both district and building, are responsible to comply with the state mandates via curriculum revisions. In addition, school administrators are in the position to accept or reject course of study proposals which are designed, presumably by appropriate staff members, to meet the curriculum requirements. The teachers have the most direct influence upon what is or is not presented in the classroom. They are given the tremendous task of presenting the material both efficiently and effectively to the students. Parents have attitudinal influences which, in most cases, ultimately affect their children. The community at large, the taxpayers, provide much of the financial support for the operation of school programs.

The students, of course, are the most important recipients of the proposed changes. They may also be the most easily overlooked and misunderstood, especially with respect to changes in aesthetic education and art criticism. Student interest, skills, and ability to learn in these areas of education are too often viewed as too difficult to achieve, or non-existent, by those most directly responsible for student development and growth. This is unfortunate and will be addressed later in this paper.

The Need for Improvements

The question remains, is there a need for improvements? To answer this question, one must survey past trends and current standings on the issues. Improvements in aesthetic education and art criticism education have traditionally been avoided in curricula. This avoidance may be caused by lack of understanding and/or lack of time in various courses of study as well. Production orientation in past and current art curricula has traditionally remained the focus of time and attention in the classroom. Right or wrong, a balance between making art and perceiving, analyzing, and talking about art is non-existent in many, if not most, public schools.

Elementary art teachers continue to feel the pressure to produce the projects to be hung in hallway displays or to be sent home to anxious parents. Their pupil per teacher ratio is outrageously high in many cases, while their contact time with each pupil is extremely limited.

Junior high/middle school art teachers feel the pressure to produce in order to further develop the skills learned at the elementary level, as well as to introduce new ones. More advanced skill development often requires the use of more advanced materials and preparations. The pupil per teacher ratio may appear to drop in comparison to the elementary level, but the contact time increases. Nevertheless, the time factor rarely balances in relation to making and perceiving.

The high school art teacher is pressured to produce in order to better prepare vocationally, college-bound art students as well as the avocational hobbyists. At this level, a similar situation manifests itself as in the junior high/middle school level in terms of the time factor.

In addition, art teachers continually combat the problem of increasing class size due to fluctuation of enrollments and staffing cut-backs. Nowhere does there seem to be an adequate amount of time in the course of study to look at or talk about art, be it master-produced or student-produced. If the teacher takes the initiative to make the time, something else in the course of study must be altered with respect to time allocations. Though high school level provides more of an opportunity for critique if classes meet on a daily basis, elementary and junior high/middle shcool levels are often forced to trim such discussion to the bare minimum in order to keep pace with the curriculum. The value of class critiques of work in progress is often lost out of necessity to keep producing.

As a result, students will engage in production activities merely to please the teacher, their parents, or to achieve the grade to pass the course. If they do not understand why they are producing art as they are, the students are merely going through the motions. Some individuals advocate the view that too much talk about art stifles creativity. Who is to say how much talk is too much? If students cannot understand and intellectually discuss their creations and those of others, are they not missing a vital component of the whole creative process?

This seemingly vicious race to continually produce seems to contradict human nature as well in terms of aesthetics. Consider the wonderment of infants and small children as they first begin to dicover the world around them. They discover that world through aesthetic experiences; yet, of course, they are intellectually unaware these experiences exist at all. As the child goes on to school, his/her attitudes, knowledge, and skills fluctuate with respect to aesthetics. In light of past trends in education, those once exciting aesthetic responses too often become numbed rather than heightened by years of experience and knowledge of awareness. This seems not only unjust but also sad.

Consider the child's progression through our educational system in relation to his/her aesthetic experiences. For the most part, elementary art education enhances much of this development in children but probably not to its potential. At this level, the student's attitude toward aesthetics is extremely positive. For the most part, they are very excited by the world around them. Knowledge and skill development in aesthetics is usually underdeveloped at this age.

At the junior high/middle school level, students become more aware of these experiences, yet again are not intellectually aware as they should be. It suddenly is not cool for adolescents to talk about aesthetic experiences among their peers in classroom situations. This does not make the task of instruction easier for the teacher. At this level, it is sometimes believed the students do not care about the experiences around them. The truth is, many do and are frustrated at being unable to express themselves.

Most recently mass media reports there is strong feeling that seems to support the connection between suicidal tendencies in teens and the effects of rock music and sado-masochistic literature and games. Might these problems not be related to the lack of aesthetic education in today's society? Teenagers are particularly influenced by what they see and hear on the radio, on television, and in the movies. If they are not taught the distinction between preference and judgment nor the skills to be critically selective perceivers, they risk becoming brainwashed by multi-million dollar industries in search of such naive prey. Art education can provide the beginning for such improved instruction.

The high school student becomes more aware of aesthetic experiences than he/she was at an earlier age. If greater effort has been made in this direction on the part of high school teachers to present such information in the classroom, intellectually the student may be more knowledgeable and skilled in these areas upon graduation from high school.

At the college level, aesthetic awareness may or may not be realized to an even greater degree by the student. In fields such as arts education, however, the student is expected to intellectually rationalize his/her own aesthetic experiences and to become more increasingly aware of the experiences of others. In addition, they will soon be asked to teach these skills, knowledge, and attitudes to others. Without proper instruction at the higher education level, colleges will be mass producing ineffective teachers to go out into society and repeat the cycle of generations past. Unless this cycle of ineffectiveness is broken in education, soon society may risk a continued spread of insensitivity to the world around us--even greater than that which we experience today! The dangers of the repercussions of that possibility seem to far exceed the risks involved in taking action to improve these weaknesses in education.

An equally frightening reality is concern for the welfare of the vast number of students who never reach a college which might provide the opportunity for broader aesthetic education. Does the academically average and below average public school student deserve less of an education? It seems that aesthetic education should be made available to all students during all levels of their formative years. Aesthetic education involves instruction in self-appreciation, as well as the appreciation of others and the environment. Since these are integral components of personal development, it would seem logical that aesthetic education should be a part of the education of all students.

Art is the most viable discipline with which to begin improvements in aesthetic education since it is conducive to instruction dealing with feeling and emotions. Other arts disciplines such as music, film, theater, dance, and/or literature could be equally successful testing grounds for this purpose. Improvements need not, and quite possibly should not, be restricted to the arts. Aesthetic response can be related to other academic disciplines as well. Thus, the philosophy of an interdisciplinary approach to education with aesthetics as a foundation is extremely logical.

The interests of teenage students seem to exemplify how this might be accomplished. Adolescents are sterotypically assumed to be confused, bewildered, and fickle with regard to their emotions at this transitional point in their lives. As a result, teens are often presumed to be bored, disinterested, and unmotivated with much of education in general. All students, especially at this age, need to see the links between the disciplines learned in school. They must be able to understand how the instruction they receive in school will directly affect their own lives. Without attention to this need, a tremendous amount of time and effort in the classroom can be lost.

Aesthetic education, and to a smaller degree art appreciation, can provide the desired discipline links. For example, teens seem instinctively motivated by music. That premise alone could lead to exciting innovations for interdisciplinary art and music instruction whereby art and music appreciation could be taught in conjunction with one another. Language arts and other disciplines could readily become involved.

It is false to assume that student motivation and capabilities to learn in the areas of aesthetics and art criticism are non-existent. The teaching of such material becomes easier once the educators realize that a key to success is beginning with the interests of the students--what do they like, what do they enjoy, what holds their attention? This is no different from planning instruction for any concept in any discipline of education. Art is not all "fun and games." A definite "gameplan" that capitalizes upon student interest, however, can be most beneficial.

Why Does the Need Warrant Attention Now?

Instruction in both aesthetic education and art criticism has gone from one extreme to another over the past few years. We in education have yet to find a happy medium. In the past, many people responsible for such instruction knew little or nothing about the concepts other than the textbook definitions. Quite possibly, these same individuals, if given the choice, resorted to other alternatives in the curriculum for the use of class time. For the most part, in the past, the choice was theirs to make. More recently, however, some of these same individuals are being told they will teach the concepts. Therefore, a group of anxious, confused, and possibly resentful people are given the task of teaching students about feelings and responses to feelings. The result, at best, is a class of students even more anxious, confused, and resentful than their teacher.

The attitudinal changes toward these aspects of education are going to be difficult. They will take time to achieve. With flexibility, effort, and innovation, attitudes can be changed.

Factors Affecting Proposals for Change

With respect to proposed changes in aesthetic education and art criticism within schools, the groups of responsible individuals mentioned previously (i.e., state education officials, administrators) seem to be divided still further. The conflict of *willingness* to attempt change versus *ability* to attempt change comes into play with everyone involved. There are those at various levels of the heirarchy who themselves do not understand the concepts of aesthetic education and art criticism. Therefore, they are *unable* to support proposals for effective change. Conversely, there are those who have the understanding of the concepts (the ability to support effective change), yet are *unwilling* to take action in an effort to produce the desired results.

If inability and unwillingness are, in fact, major factors which could hinder improvements in these areas of education, the obvious questions remain: What are the reasons for these circumstances? How might they be altered? The inability to attempt change may result from a lack of understanding and/or overall knowledge in the areas of aesthetics and art criticism. For example, the art teacher with fifteen years of teaching experience but no recent post-graduate instruction may not even be able to define "aesthetics" much less know how to teach it. Though the concepts have always been present in education, particularly in art education, the focus upon aesthetics and art criticism has been relatively recent.

The unwillingness on the part of the individuals involved may stem from other causes. Frustration over opposition may be one; those who wish to make improvements become overwhelmed by those who do not and simply give up in favor of maintaining the status quo. Insecurities about the success or failure of proposed changes are enough to make others unwilling. In addition, there are those who look for material (financial) compensations for their extra efforts as well as the non-material rewards that the efforts could bring.

Obviously the ideal in this situation would be to find the most effective methods to improve aesthetics and art criticism in schools, convince everyone involved of the need, and proceed with a plan of action. The "ideal", of course, is usually unattainable; a workable compromise, however, is not.

The inability factor could best be overcome through knowledge and skill development of the part of the teacher (i.e., required, post-graduate training; state mandated, in-service training). The unwillingness factor is more difficult to overcome since it primarily involves proposed changes in attitude (i.e., greater cooperation of all involved should help to alleviate the frustration level; feelings of insecurity should be overcome through training and active participation in a plan which proves personally successful for those involved).

The issue of material versus non-material gains may seem almost "unprofessional" on the part of the teacher in terms of expectations of the job; yet, it is a reality. The degree to which this affects the attitude and performance of the teacher varies with each person. Often the overall morale of those involved in a project is boosted when financial reward becomes an incentive. It is assumed that administration, teachers, and support staff who would be instrumental in implementing proposed curriculum improvements would be more willing to cooperate if they were financially reimbursed in some way for their added time and efforts to improve (i.e., state subsidized post-graduate training, workshops, and in-service programs; school district salary incentives for post-graduate work). If this can be accomplished in other academic areas, is it not possible for the arts?

Components of An Effective Action Plan

If regulations for improvements in these areas of art education were to become more strongly advocated at the state level in the future, a ranking of action plan priorities seems necessary if effective change is expected. School districts currently handle instruction in aesthetics and art criticism to varying degrees. Suggested action plans, likewise, must be individually developed for each district involved. These action plans must be workable in terms of expectations for that district. They must also include structure as well as room for flexibiltiy and creativity on the part of the administration and teachers participating.

The action plan should therefore include the following in the sequence listed:

1. Development of needs assessment for the given school district (i.e., Where does the district stand; where should it be headed?)

2. Enlightenment of school administrators, art and non-art educators, parents, and other community members to the need.

3. Acquisition of commitment to the need on the part of as many or all individuals involved.

4. Development of a well-structured, yet flexible, plan for improvement which is palatable and workable for those involved.

5. Training for those involved in implementation of the program.

6. Implementation of the action plan with the students.

7. Accountability check of those involved along with periodic evaluation and modification of the action plan if necessary for maximum efficiency.

Attention to only selected steps of the above would produce moderate results, if that. Unfortunately, some proposals for improvements in education become doomed to failure when one or more of these steps is overlooked. The subject matter alone of aesthetics and art criticism require careful step-by-step progression. They are not easy concepts for instruction and learning, but teachers can teach aesthetics and art criticism, and students can learn from organized instruction.

Conclusion

Where do we go from here? Until a sound plan of action for overall improvements can be found or developed, individual administrators and teachers can begin to pave the way for their future. The art room need not be a place where students go to "make" every class period of every week. Teachers can gradually introduce more and more discussion about the "making" process, what has already been made or what is about to be made. Active participation in the art room must not only involve the hands but also the minds of the students.

Teacher and administrators must then communicate these expectations to parents and the community in general through methods such as course requirements listings, presentations at back-to-school nights, open house meetings, parent nights, Parent/Teacher Organization meetings, and/or community club gatherings. Progress in these areas of aesthetic education and art criticism in the classroom can, and should, be reflected by school in-building displays, newsletters, etc. Annual art shows need not only display the project work that is made. Teachers and students together can develop ways to show the community the effectiveness of the time spent in the classroom for this purpose. Of course, administrative support makes each of these suggestions easier for the teacher and consequently more effective for the student.

Gradual incorporation of new aesthetic and art criticism resources into the classroom will further help to ease the transition from a curriculum dominated by *making* to one balanced with *perceiving*. This could take the form of such items as textbooks, prints, or instructional resource packages and materials.

Those promoting the need for these improvements will meet with certain frustration in the process. It is an effort we in education cannot afford to overlook if one of our goals is to help develop more well-rounded individuals for the society of the future!

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DEVELOPMENT OF AN ACADEMIC MODEL FOR AN INTERDISCIPLINARY ART COURSE ON THE COLLEGE LEVEL

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This paper describes the content and philosophy behind an interdisciplinary team-taught college art course currently being developed at Penn State's Capital College. It also describes the ways in which the author's experience with a previous interdisciplinary course has affected the design of the new offering.

Harold Osborne (1986) has noted that while familiarizing oneself with a masterpiece may take half a lifetime, the purpose of aesthetic education is to equip learners to undertake initial voyages in the artworld, a preparation that will enable them to encounter works of art with discerning awareness and discriminating judgment (p. 14).

It is the position of this paper that no single course in traditional aesthetics, studio art or art history will adequately equip learners to take those initial voyages called for by Osborne. Ideally, students should take courses in all these areas in addition to some capstone seminars that synthesize concepts and personal expression. Realistically, this kind of arts curriculum is not likely to become a required sequence in secondary or higher education. Typically, a college student--art major or not--will elect randomly from art courses available any given semester and graduate with a smattering of art knowledge not sufficient to produce the discerning awareness and discriminating judgement of which Osborne speaks. The likelihood is that the typical high school student and college non-major will be exposed to one or, at best, two art courses during the time he is in school. Even with the new interest in introducing non-studio art courses into the secondary curriculum, the demands imposed by other graduation requirements severely limit a student's aesthetic education.

It would seem, therefore, that what are needed are time efficient model courses that develop what Ralph Smith calls "appropriate dispositions" for appreciating artistic excellence through integration of key concepts in criticism, aesthetics, studio and art history. In these courses students would apply aesthetic and critical theory to the study of art history, art historical concepts to studio concepts, studio concepts to aesthetics, etc. With the luxury of more curriculum time, students could be led from familiar popular arts through increasingly demanding works (a process Vincent Lanier calls "canalization"). Unfortunately, in the typical fifteen week course, this procedure would necessarily limit the scope of significant art to which the student could be exposed.

One reason for the scarcity of concrete interdisciplinary course models is the unwillingness of most university professors to design such courses. Art historians, aestheticians and studio instructors, while concerned with engendering aesthetic awareness, are not likely to take a leadership role in innovative course development. University faculties are comprised of ever more narrow specialists who have more interest in research than pedagogical methods. In his essay, "Art and the Liberal Arts: A Trivial Artificial, and Irrelevant Antagonism," Albert Bush-Brown bemoans the domination of falsely divided fields of study, calls for a redefinition of studio and theoretical courses in art for non-art majors and outlines what should be critical educational concerns. Among these are the development of a capacity to organize one's experience, the development of *aesthetic* senses of order, and the breaking down of disciplinary barriers that blur such basic goals (Feldman, 1970). As it stands, the task of integration must fall on those art educators who have access to the advice and expertise of artists and scholars in the four discipline areas. Ideally, professionals from these areas would also help teach these interdisciplinary courses.

At Penn State's Capital College, the Humanities Division encourages interdisciplinary study and course development. A small faculty comprised of art historians, historians, literary scholars, philosophers, musicologists, media specialists, and studio artists meet regularly to discuss courses, programs and division goals. The Division suite is directly across the hall from the Education and Behavioral Science Division and the two departments frequently cross reference courses and share faculty. The situation provides a fertile ground for cross-disciplinary pursuits. There is no Art Major but a general art background is required for many of the fields graduates of the program enter. One of the key objectives of the curriculum is to develop aesthetic perception and critical thinking skills. It is out of this academic situation that the course described here developed.

BACKGROUND

In 1984 a course titled "Art History + Studio" was offered at Capital. Developed and team-taught by an instructor in studio and art education (myself) and an art historian (Troy Thomas), the class was intended as an elective for Humanities undergraduates and graduates. This experience has informed the development of the course we are now designing. The goals and content of the new course, however, are substantially different.

In "Art History + Studio," art history was central. We used studio as a means of conveying historical and aesthetic concepts. In other words, we employed affective means to get to the cognitive. The format of the course as outlined on the attached syllabus was lecture/discussion/studio with time equally divided among these areas each week. The objectives were to:

> demonstrate that a work of art is a complex unity involving social and cultural factors as well as formal and expressive values.
>
> make the student aware of the relationships between content, style, form and personal expression.
>
> sensitize the student to the unique expressive possibilities of a variety of media.
>
> sensitize the student to a variety of art styles and forms.

The rationale for combining studio with art history and for making this a team-taught course with an artist/educator and an art historian as instructors is as follows: Having taken art history courses with both studio trained artists and art historians, I was convinced that, while the studio artist brought valuable insights to the study of art history, his knowledge and academic perspective was substantially different in degree and kind than that of the bona fide historian. I felt that if we were to instill in students a true understanding of the discipline, we should recognize this difference. My broad training and experience in art education and in various studio areas coupled with my perspective as a practicing artist complemented the scholarly, academic perspective of the art historian. Our personal training, as defined, persuaded us that studio work lends a valuable dimension to the study of art history that cannot be learned in books and museums. Our experiences in teaching art history and appreciation had demonstrated that students in these courses often did not grasp the subtle relationships between form, media, content and creative expression. Research by Ralph Smith (1986) has identified the importance of studio activities in developing: (a) sensitivity to sensory qualities of artworks, (b) understanding of style, and (c) awareness of formal properties (p. 53). In their end-of-course evaluations, students in our class enthusiastically confirmed Smith's observation. Virtually all of the students whose art training had been primarily academic reported that the studio experience, to an appreciable degree, expanded their perceptions--particularly their awareness of the role of form. A point worth noting here is that these academically oriented students had previously shied away from studio electives because of insecurities about their ability to perform. They were less threatened by a course in which studio was but one of several components.

The text, Edmund Burke Feldman's Varieties of Visual Experience was supplemented with various readings from Wolfflin, Klee, etc. (see course outline).

While students were introduced to some basic critical theories of the past as they related to art historical concepts, and while they exercised critical judgment in critiques of their work, there was no specific attempt to teach criticism per se. The same was true of formal aesthetics. Artworks were studied in the critical and aesthetic perspectives of their times, but no class time was spent pondering and debating perennial aesthetic issues. We studied examples of representative art from the Egyptians to the present day.

In evaluating this course, we would now claim that, while course objectives were met and there were logical connections between art history concepts and studio exercises, the scope of content did not allow the students to become intimately acquainted with any one exemplary work of art. Knowing that students would be dealing with formal problems in the studio portion of class, we emphasized compositional concerns in lectures and discussions. These formal issues sometimes overshadowed other important considerations including biographical and social contexts and the ways in which students were personally affected by the works under discussion. This emphasis became a liability, particularly in discussions of post-modern art forms in which formalist criticism is not only inadequate, but frequently inappropriate.

We also realized that there needed to be a stronger organic unity in the relationships between theory and creative studio expression. The repeated sequence of art history lecture, discussion and studio exercises at times became a bit mechanical.

In the new course, which is as yet untitled, a particular assigned studio project need not accompany every new topic. Furthermore, if a student is moved to respond to an issue through poetry, dance or other medium, he should be given the opportunity. The activities suggested in the following outline may be altered to satisfy individual and class interests. It is critically important that in this new course, students' affective responses are not encumbered by a rigid sequence of highly structured, narrowly defined projects. If a student's personal expression shows evidence of his understanding of the underlying form and content of the art under discussion, it should be encouraged and developed. It will be the responsibility of the instructors to see to it that students' experiences with the art under discussion be vivid, direct and unhampered by poor reproductions and viewing conditions. Whenever possible, students should have contact with real art through gallery trips and work borrowed for class.

The new course description that follows is not comprehensive or fully developed at this point. It identifies philosophies and theories that seem germane to our purposes and outlines a course structure that attempts to impose order on an increasingly complex, pluralistic artworld. After our experience with "Art History + Studio," we felt the need to narrow the historical scope of any future interdisciplinary course we might offer. The modern period's emphasis on the plastic qualities of art--on form and materials, on philosophic expressions about the nature of art and perception, and on comments about popular culture made it the logical period choice for our purpose if we expect to generate affective as well as cognitive responses. While much recent art may set up intellectural barriers to response, it does not contain the religious and cultural barriers that can inhibit our understanding of art of the past.

NEW COURSE SUMMARY

The purpose of the new course is to use an integration of art history, criticism, studio and aesthetics to deepen and broaden aesthetic response to modern and post-modern art (utilizing the cognitive to get to the affective). The revised course will center on the twentieth century aesthetic theories that have most influenced the evolution of modernism and post-modernism. However, before students embark on a study of specific artworks, it would seem logical that they are given the chance to explore what it means to regard a form aesthetically, to become aware of attitudinal changes that must precede the apprehension of aesthetic qualities, and to discriminate these qualities in objects not commonly regarded as art.

Monroe Beardsley (1922) has identified several features that characterize aesthetic experience, although all of these need not be present in order for an experience to be aesthetic. They include object directness, felt freedom, detached affect, active discovery, and personal integration or wholeness (p. 52). The course will begin with an examination of students' detection of these features in their reaction to forms they select to study. A brief survey of major modern aesthetic theories will follow. The question of whether the aesthetic is in the object or in the quality of experience is one fundamental issue that needs to be addressed early on. Some theories to consider would include th existence of an aesthetic emotion (Dewey), "significant form" (Fry and Bell), "presence" (Michael Fried) and psychical distance (Bullough). Formal and expressive theories will be studied in greater depth at appropriate times later in the course. During the first weeks, students will engage in an examination of their own attitudes and responses to a variety of natural and man-made forms. They will bring to class ordinary objects and discuss their potential for evoking aesthetic response. They may try to describe these objects aesthetically in both verbal and written form, perhaps after reading a passage like the one that follows in which L.A. Reid (1956) describes a simple spoon:

> . . . the lines are smooth, easy, liquid, flowing; the handle is deliciously curved, like the tail of a leopard. And strangely, without contradiction, the leopard's tail is finished with little raised nodules like small grapes. It is a queer mixture of a leaf and a leopard. The texture is gray and dull

> like river mist, and it is lit with soft lights shining out of it like the moon out of a misty sky. The sheen is white-gray satin: the bowl is delicately shaped with over-turning fastidiously painted fronds; it is restrained and shallow, yet large enough to be generous. The lines are fine and sharp with clear edges. Thus described, such a concatenation of qualities may sound absurd and incongruous. But if you hold the spoon in your hand, you feel it as a kind of poem which, in a strange way, unites all these, and many other values into a single whole. You feel as you see it that you are living in a gracious world, full of loveliness and delight (p. 147).

Reid's perception of this spoon would certainly meet Beardsley's criteria for an aesthetic response. Discussions could then progress through a hierarchy of art forms from simple still lifes to complex pieces containing various levels of meaning.

It is important that a vocabulary of aesthetic terms is introduced early in the course so that there is a common basis for communication. In fact, formal aesthetics' most important function in this course must be to facilitate communication about specific works and to suggest a range of possible ways these works may be perceived. A secondary function is to identify the necessary attitudes, states of mind and conditions for experiencing aesthetic response that various philosophers have defined. Whenever possible, a philosophy instructor will lead class discussions on these issues.

In Enlightened Cherishing, Harry Broudy (1972) claims the difference between cultivated and uncultivated taste is defined by the fineness of sensory discriminations that are made in the aesthetic image. The role of aesthetic education is to help students make finer discriminations, and further, to train students to employ imaginative perception so they may apprehend sensory content formed into an image that expresses some feeling quality (p. 57).

Therefore, in the first weeks of the course, not only will we discuss what it means to regard a thing aesthetically, we will survey some important basic issues related to the perception of art as defined by art historians like Ernst Gombrich in Art and Illusion (1969), and Leo

Steinberg (1953) in "The Eye is a Part of the Mind" (p. 20). We will also identify some common perceptual barriers such as the "perceptual constancies" Laura Chapman (1978) outlines in her text, Approaches to Art in Education (p. 65).

Recent conceptual and environmental art that may be approached from various critical and aesthetic contexts can be used to challenge stereotypical assumptions and stimulate fresh responses. Because of its unconventional nature, our reaction to it is not affected by the perceptual habits and preconceptions that cloud our apprehension of more traditional forms. A work by Christo, for example, may be appreciated for its formal qualities as well as for its conceptual innovation. Dennis Oppenheim has challenged numerous aesthetic assumptions and conventions such as the need for art to be an artifact, to be permanent, to be planned, to be in one place, to be made by the artist, etc. Both these artists raise crucial issues regarding the nature of art and the tensions between cerebral, sensual and emotional responses.

The second part of the course will center on explorations of both formalist and expressive theory as it pertains to art historical developments of the twentieth century. Students will be introduced to the logical evolution of modern formalist thought from Manet through Newman, Brancusi through Judd, and Fry through Greenberg. Modernism's reinterpretation of the Platonic ideal will be the focus of this area of study.

Studio exercises in working with isolated formal elements of art will progress into more complex design problems involving two and three dimensional composition. Some exercises will be related to specific modernist theories or specific artist's innovations. For example, in the discussion of the rejection of illusionist space in favor of an abstract picture space, a study of Cezanne could lead into studio work in which students would explore color's spatial properties. Applying a variety of color schemes to a simple still life drawing, they would try to, in turn, negate and exaggerate pictorial space. In studying the principle of truth to the flatness of the picture plane, students would engage in drawing and design problems that emphasize positive and negative spatial patterns. A survey of formalist thought beginning with Cezanne and continuing through Cubism, Constructivism, and post-painterly abstraction could also provide students with the background to design their own formal problems. Studio work should be structured not only to help students grasp relevant art historical, critical and aesthetic issues (cognitive function), but should also encourage affective response, which will, in turn, be subject to critical class analysis. One way to encourage a strong aesthetic response to structured formal studio porblems is to design striking, dramatic or evocative still-life arrangements that emphasize selected formal properties.

Affective studio response may be more easily generated in the part of the course that focuses on expressionist theories and styles. This section may begin with Van Gogh's letters, and proceed through the German Expressionists, Kandinsky, Giacometti, Abstract Expressionism, and Neo-Expressionism. Students must be acquainted with the artist's working process. This is especially true in studying the Abstract Expressionists. Films of Pollock and other members of the New York School at work should precede any studio response to this style. Studio sessions would sensitize students to (1) the sensuous, tactile qualities of paint and, possibly, clay and (2) the symbiotic relaionship between expression and the artist's contact with the medium. Susanne Langer's theory of art as symbolic expression will be the focal point for formal aesthetic study and could provide an interesting theoretical perspective from which to evaluate the style, purpose, and content of post-modern representation. A major issue to consider would be the difference between Neo-Expressionism and superficially similar earlier forms of representation and expressionism. A trip to New York galleries would be necesssary at this point in the course.

Time should be set aside at a convenient time in the course for the art historian to discuss art as symbolic structure and as cultural expression. Guernica could be the focus of this talk and would afford the opportunity for students to become intimately acquainted with an important, multi-faceted work. A related studio activity would be unnecessary anc, probably anti-climatic, considering the emotional power Picasso's masterpiece has. A discussion of the difference between symbols in past artistic traditions and symbols in post-modern art could follow.

The last section of the course includes Surrealism, Anti-art, Dada, performance art, Pop and recent conceptual works. Critical writings by Duchamp (1958) and Danto (1973), among others, elaborate on issues touched on in the beginning of the course. During these last weeks, students will plan and execute installations around the campus. The assignment makes the class responsible for generating aesthetic responses among the rest of the college community and in so doing, forces class members to experience ways a larger public may influence an artist's aesthetic response to his own creation.

One final note: In addition to the need for courses like this as general college electives, such offerings are needed to help art teachers and classroom teachers understand the nature of the four disciplines in the elementary classroom but first, the teacher should himself have substantive instruction and substantive experiences in the arts.

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THOUGHTS ON TEACHING AESTHETICS AND ART CRITICISM TO SCHOOL CHILDREN IN AN ART MUSEUM

Bay Judson

Introduction

While the business of art education in art museums may share some of the same content and aims as art education in schools, the differences between these settings and institutions are myriad. Perhaps the most salient distinguishing feature of art museums is that they exhibit real art. Richard Muhlbeger (1985), now an art museum director, who had been trained as an art historian, describes an incident that occurred on the second day of his career. A child asked him, "Where is your Whistler's Mother?"

> I realized the assignment was not that of the art history classroom. I became preoccupied with getting across to those children that all the things they were looking at were original, unique works of art, created by human beings, and not produced by machines. I gave at least one sixth-grade tour every day for that first year, and it was a kind of salvation for me. I learned to anticipate the expectations of the youngsters and to answer their questions. The idea that masterpieces are mass produced, I was chagrined to learn, was not uncommon.

My suspicion is that every museum educator has a similar version of this story to tell. Mine is simply that every time I lead a workshop for teachers, at least one of them draws me aside in the galleries and asks in a conspiratorial whisper, "Are these originals?" Clearly, museums have a problem.

On the very first page of Art as Experience, John Dewey (1958) takes note of the peculiar paradox of art museums, the fact that they offer fabulous works of art that are inaccessible and removed:

> When an art product once attains classic status, it somehow becomes isolated from the human conditions

> under which it was brought into being and from the human consequences it engenders in actual life-experience. When artistic objects are separated from both conditions of origin and operation in experience, a wall is built around them that renders almost opaque their general significance. . . .

The theme of the art museum as a special place set apart from the everyday world can be traced all the way back to its Greek roots. In America it grew out of what Joshua Taylor has called "the athanaeum approach to knowledge" (1975, p. 37), that of collections of artifacts representing universal knowledge, popular in the early 1800s. Towards the end of the nineteenth century, a new consciousness of artistic values arose, and "art was no more a cultural curiosity, but the means for a special, life-enhancing experience" (p. 38). Taylor also notes how museum architecture developed in parallel fashion, as "noble palaces."

> By the early part of the twentieth century there was a well established museum archetype that reflected the elevated concept of art, no matter how small the structure or superficial the reference. It spelled permanence, selectivity, and discreet withdrawal from surrounding urban activity. (p. 42)

Despite this elitism, the unique educational role of American museums has always been acknowedged. Museum director Charles Parkhurst's description (1975) encompasses both aesthetics and art criticism:

> A museum is not a school, but has been called "a parallel education system" doing what schools cannot do, making the confrontation of object and viewer possible and allowing an aesthetic experience to take place. And an educational experience occurs, too, as the viewer discovers the essential tendencies of the artist's mind manifest in the work of art. (p. 97)

Even a brief search for a clear and precise definition of aesthetics and aesthetic experience yields a plethora of terms, definitions, and descriptions. Webster's New World Dictionary (1958) offers the following definition of aesthetics: "the study or philosophy of beauty; theory of the fine arts and of people's responses to them." The art historian and museum curator Edward Henning (1975) refers to the "informed and sensitive perceiver" (p. 29) who gains insight into works of art, into the inner experience of the artist. Citing Wittgenstein's notion of "inner" or "private" events and Worringer's notion of empathy, Henning states that "a pictorial work of art reveals subjective experience by articulating it in a pre-verbal form. If it cannot be articulated in logical sentences, it can be felt, expressed, and communicated by the artist in his own "visual language" (p. 29). Henning locates aesthetic value in the relationship between the work of art and the perceiver.

Psychologist Ellen Winner (1982) writes an extensive review of recent research on visual perception, the ability to read pictorial expression, sensitivity to style and composition, the development of aesthetic judgment, and criteria determining aesthetic preferences, and then concludes:

> The art of reading pictures depends upon a multiplicity of skills. . . . Reading pictures as works of art requires that the viewer perceive far more than what is represented. Only if the seduction of the representational content is resisted can the viewer perceive style, composition, and expression. Adopting this pictorial attitude is not unlike adopting a metalinguistic attitude when reading a work of literature . . . " (p. 142)

Finally, the artist and art critic Walter D. Bannard (1975) offers this vivid, empirical description.

> Aesthetic pleasure is all, and only, experience. It is estranged from words and divorced from effect. It is intense, swift, lively, unpredictable, unalloyed, indescribable and real, and it has value. I cannot afford proof of this value in words because it does not rest on principles. It is not easily had, but once in hand it comes across as a fine joy . . . (p. 164)

These perspectives offer ways of framing the question: how to educate children in such a fashion that they become sensitive and informed perceivers, that they develop the art of reading paintings, that they experience the fine joy of aesthetic pleasure? In spite of the fact that museums and their resources are physically, socially, and psychologically removed from schools, I believe that there are important commonalities between them in teaching these aspects of art to children.

ARTexpress School/Museum Projects have been and continue to be developed by the Children's Room staff of the Carnegie Museum of Art. Established in September, 1980, the projects are physically based in a studio space specially designed for children in the Sarah Scaife wing which opened in 1975. The space itself has determined the projects' rationale, design, and implementation to a certain extent. The fact that it is a studio, for example, has meant that "doing art" would be a large part of whatever program might take place there. This availability of studio space for children with direct access to the museum galleries is quite unique among art museums and places the programs which occur there closer to school art programs than many art museum education programs which rely solely on museum galleries as their locus. In some art museums, such as the Metropolitan, a windowless basement area is provided for studio activities. The Cleveland Museum of Art, however, has provided an entire wing, designed by Marcel Bruner, for educational programs which does contain well-appointed studios.

The initial purpose of the School/Museum program was to "develop children's skills in visual perception, self-expression, and imagination through direct involvement with the collections of Carnegie Institute," as stated in the first Resource Book, published in the spring of 1981. The most recent hand-out on the program adds "critical thinking" to the list of skills to be developed, indicating a more explicit emphasis on involving children's cognitive processes in responding to art.

The revised 1982 version of the Resource Book continues the program rationale by stating that "each project connects both students and their teachers with museum objects through a series of workshops which combine learning-to-look activities with creative art projects." The 1986 re-working of this sentence includes the phrase "talking about art," thus reflecting the deliberate addition of verbal dialogue in the program.

The overall design of the program has varied only slightly since 1980. First, a planning meeting between the classroom teacher, the art specialist, and the team of three museum teachers takes place. An appropriate program theme is selected according to the students' needs and interests and the school curriculum at that time. Six themes were offered originally; nine are currently available. Groups of up to thirty-five children from grades three, four, and five may participate, and each theme is adaptable to these three levels, as well as to special curricular interests and to children of a variety of backgrounds and developmental levels.

Program themes are developed drawing on three main criteria: objects in the museums' permanent collections; school curricula; children's interests and abilities. The thematic approach uses a particular content area as the unifying element of a project and attempts to provide a meaningful sequence of activities determined by this content and by the three criteria mentioned. It is an organic process rather than an additive one. The elements of studio, art history, art criticism and aesthetics are intertwined throughout, rather than covered in discrete time allotments. The focus of each project is visual art, yet the themes are designed to be extended by the classroom teacher, or related to the other academic subject areas such as language arts, math, science, and social studies. The classroom teacher and art specialist are provided with a list of program themes, briefly described, and with complete lesson plans for each theme, before the planning meeting. During the meeting they are encouraged to ask questions, make special requests, and provide specific information about their students to the museum teachers. The program themes include: Animals from A to Z; Earth, Sky, Water; Magnificent Middle Ages; Masks & Myths; Master Builders; Pittsburgh: Past and Present; Portraits; Symbols & Ceremonies; and Treasures of the Earth.

After the planning meeting, a series of three workshops takes place. The first is conducted in the school and lasts for two classroom periods (approximately an hour and a half). The second and third workshops meet in the Children's Room of Carnegie Museum of Art for two and a half hours each.

This schedule provides a total of six and a half hours of actual contact time between the museum teachers and students and their teachers. Lovano-Kerr (1985) reports that

> Although some form of art activity occurs in almost all elementary schools in the country, such activity is usually presented by the classroom teacher rather than the art specialist. Mills and Thompson (1979),

> in a recent survey, found that classroom teachers were responsible for teaching art in two-thirds of the states. Art instruction provided by art specialists was reported by only twelve states. Time allotments were found to vary widely among the states. Children were likely to receive only 15 to 30 hours of art instruction per year at the elementary level (Mills & Thompson, 1979)." (p. 218)

These findings indicate that ARTexpress School/Museum Projects provide a substantial percentage of professional art instruction in the museum setting to students and their teachers in comparison to current levels of art instruction in schools. The fact that each of the three workshops is much longer than the typical school period allows greater continuity and greater concentration among content areas.

Each school year a total of twenty-five ARTexpress School/Museum Projects are purchased by a variety of schools: public (city and suburban), private, parochial, and special education. These schools offer their students art instruction ranging from one period per week taught by the classroom teacher to several periods per week taught by an art specialist. The quantity and quality of art instruction time in the school is one of several important factors which may affect students' performance in the areas of art criticism and aesthetics during a project.

There also appears to be a high correlation between the degree of "curricular fit" (how well the theme chosen fits into the school curriculum) and the students' success and enjoyment of ARTexpress School/Museum Projects. In several schools the same classroom teacher has been able to participate in the program for as many as four or five consecutive years. This has fostered a true collaboration between the classroom teacher and the museum teachers and results in students who are often better prepared to participate in their project, especially in the areas of aesthetics and art criticism. For example, children who have some familiarity with life in the Middle Ages are more able to grasp the significance of a reliquary chest or medieval tapestry when they visit the museum than those who haven't. They are eager to share their knowledge orally, thus discussions about art objects tend to flow easily and include some of the language of art history, criticism, and aesthetics. Being able to share information relating to the project theme does not necessarily guarantee a sophisticated level of understanding, however. Museum teachers note with regularity that some students, especially those from private schools, tend to sound more sophisticated than they really are. They are so eager to get the right answer that they may fail to find intrinsic personal meaning in responding to art.

Congdon's (1986) analysis of the use of folk speech by folk artists in talking about their art demonstrates that colloquial language indicates complex perceptual and conceptual functioning. Sometimes folk art talk may be more meaningful to students than the use of formal, art criticism terms. By extension,

> the more art teachers allow students to express themselves verbally and in writing in language which is reflective of their own personal and cultural understanding, the better chance they have of expanding their knowledge of the artist's experience.

This position is based in part on the argument presented by Karen Hamblen (1984) that when art educators teach art criticism they tend to use expert knowledge and abstract language skills. By so doing, they join what Hamblen calls the Culture of Aesthetic Discourse (CAD) and demonstrate an elevated class status. Hamblen's fear is that art criticism conducted in classrooms in this manner is an elitist, exclusive activity. By incorporating the folk speech of artists and by allowing and encouraging children to express themselves verbally in personal ways, Congdon hopes to avoid this problem, to help more children become involved with the enterprise of art criticism and to promote a pluralistic approach to understanding art.

Several instructional methods used in ARTexpress School/Museum Projects incorporate folk speech and children's personal language in teaching art criticism. The methods used include storytelling, portrait interviews, and dramatic play with puppets. Storytelling, an oral folk tradition, serves several purposes. The primary one is to model for both students and teachers the use of personal and everyday speech in talking about art. Storytelling has proven to be effective with a variety of learners--the pseudo-sophisticated private school students as well as students from low socio-economic backgrounds who possess their own unique styles of speech. When simple and dramatic stories are related to works of art, children are motivated to look and to listen. Examples of stories related to works of art in the museum used in ARTexpress School/Museum Project themes include: the tale of Pittsburgh's renowned folk hero, Joe Magarac, told in front of the mural, *The Crowning of Labor*, by John White Alexander in the Pittsburg, Past and Present theme; the myth of Athena and Arachne told beneath a large bust of Athena as part of the Masks and Myths theme; the legend of St. George and the Dragon related in front of a Yugoslavian panel painting of that subject for the Magnificent Middle Ages theme.

The wall around artistic objects cited by John Dewey and the elitist quality of formal art language referred to by Hamblen and Congdon, begin to dissolve a bit when an exciting story is told in front of a work of art using colorful, everyday language, then followed with a discussion. The use of storytelling does not, however, preclude teaching art words and concepts. The 1986 *Resource Book* includes vocabulary and definitions under a "Notes for Teachers" section following each set of lesson plans. These words and concepts are used along with everyday words by the museum teachers. By including them in the *Resource Book*, classroom teachers and art specialists are encouraged to reinforce their use by students as well.

Other examples of using folk language to describe and analyze works of art occur in a theme called Portraits, People from the Past. After viewing an animated film, *This is Your Museum Speaking*, in which portraits come to life and talk to a museum guard, students look at portraits in the museum and participate in live interviews with them. This first interview is conducted by the three museum teachers, one of who asks questions in the style of a TV reporter. The other two teachers pretend to become Robert Colt and Lady Grace, the two people represented in the painting. Questions about their life style, clothing, personalities, etc. are asked and answered on the basis of the visual evidence found in the painting, as well as what is known from other sources about it. Next, the students are divided into small groups and go off to conduct interviews with other portraits in the galleries. After the groups have completed several interviews, each student chooses a portrait to sketch. These sketches are then developed into puppets, each possessing its own unique personality. During the final workshop the puppets are carried into the contemporary galleries by their creators. There the students study the paintings, choose one in which their puppet would like to live, and explain to their peers why, in their own words.

In describing the development of an elementary art curriculum intended for national distribution, Chapman (1985) states:

> For pedagogical reasons, students benefit from imaginative identification with the role of being an artist, a designer, an architect, an art critic, and art historian, a collector of art: but these roles do not exhaust the possibilities and in any case are not viewed as modes of inquiry to be emulated or mastered in their own right (Greer, 1984) or as a form of pre-professional training as suggested by Clark and Zimmerman (1978). Rather imaginative identification with such roles is encouraged to develop an affinity for their use as frames of reference for experiencing art and building an awareness of the fact that some adults choose to devote much of their time and energy to the creation of art or to the study of art.

In the Portraits: People from the Past theme, the imaginative identification process referred to by Chapman is expanded to include the familiar world of TV interviews with real people and of toys, (i.e., puppets) that students create and use to make individual choices and to tell stories relating to works of art. Students experience the roles of being a reporter, a person in a painting who existed in another time and place, and a storyteller, as well as that of an artist. In these roles they experience and explore two very different types of art--realistic portraits and contemporary paintings--in ways that are personally meaningful as well as descriptive and analytical. Their knowledge of what art is, is expanded by new perceptions, concepts, and language. By starting where children are and by setting up a structured yet open-ended situation in which they can experiment, children are brought to new knowledge, both visual and verbal, then encouraged to use that new knowledge creatively. They create imaginative art work of their own, stimulated by the images they have found, observed, studied, and played with in the museum.

Many art teachers today feel strongly that the only role for art criticism in art education is in relation to students' own studio production. Pistolesi (1986) decries Feldman's "adult model of description, analysis, interpretation" as "a passive form of art criticism" (p. 19) and states that "museum programs are especially guilty of this methodology" (p. 19). She prefers to emphasize students making art while being encouraged to engage in "inner dialogue" in relation to their own work. The claim is made that the "realities of the classroom," such as limited language skills, boredom, and discipline problems, are best coped with by the active process of creating. Looking at, analyzing and talking about works of art by recognized artists should only occur when prompted by something within the student's own work. This narrow and defensive perspective is unfortunate. Six years of experience with ARTexpress School/Museum Projects demonstrates the sheer synergy of combining studio art making with looking at and talking about art other than the student's own. More importantly, students' knowledge bases of ways to create are significantly increased. The proof is in the pudding: the art work produced in ARTexpress School/Museum Projects is highly original and individual while integrating many visual quotes from works of art in the museum. Examples of visual quotes include a special color combination, a particular use of foreshortening in a figure, or a type of overlapping in a landscape reminiscent of, or echoing, a specific work of art in the museum. Visual quotes are used by students for their own expressive ends and indicate that individual visual learning events have occurred. They mean that students have seen and understood art techniques and concepts and have chosen to use them in their own ways, for their own reasons. Visual quoting is not the same as copying because it demonstrates a child's unique adaptation of a means of visual expression, a personal synthesis of new knowledge already possessed. Visual quoting is practiced by artists frequently. An example is that of Picasso, who quoted African masks in Les Demoiselles D'Avignon. The action of visual quoting in that instance redefined Western art. When children make visual quotes of art works in the museum, they too are redefining art for themselves. By making such an aesthetic choice, or series of choices, they are engaged in intellectual decision-making, in the process of critical thinking in visual terms. This is not the same thing that an aesthetician or an art critic does, because their medium is words, not visual images.

A helpful approach to teaching critical viewing and thinking skills in verbalizing about art has been presented by Karen Hamblen (1984). Focusing on constructing questions for effective art dialogues, Hamblen's suggestions include types and examples of questions to use (or not to use) in teaching art, including studio art, art history, art criticism and aesthetics. Her seventeen recommendations for framing questions and eight suggestions for teachers responding to student answers consistently reinforce open-ended, divergent responses, elaboration, and a variety of interpretations in all areas of art instruction. They clearly demonstrate appropriate ways of talking about art with children that do not place children in passive roles, but allow and encourage them to use their minds and whatever verbal and perceptual skills they already possess.

The thematic approach of ARTexpress School/Museum Projects combines visual and verbal learning processes under what Elliot Eisner (1969) has called instructional objectives and expressive objectives. Instructional objectives involve intellectual codes and skills, tools which enable students to profit from and contribute to their culture. Instructional objectives specify behaviors which students will acquire. On the other hand,

> an expressive objective describes an educational encounter: it identifies a situation in which children are to work, a problem with which they are to cope, a task in which they are to engage; but it does not specify what they are to learn from that encounter, situation, problem or task. An expressive objective provides both the teacher and the student with an invitation to explore, defer or focus on issues that are of peculiar interest or import to the inquirer. An expressive objective is evocative rather than prescriptive. (p. 93)

Examples of instructional objectives in the theme The Magnificent Middle Ages are that students will learn about castle construction and heraldry in the Middle Ages. Expressive objectives include creating an original sculpture of a dragon or mythical beast, using ideas collected in the museum. Instructional and expressive objectives are intertwined in a sequence of instructional strategies and unified by a single, common theme.

Another new feature of the 1986 Resource Book is suggested questions for classroom teachers and art specialists to use when evaluating their project. These questions also reflect the combination of instructional and expressive objectives. They do not include vocabulary quizzes and slide identification tests. Rather, classroom teachers and art specialists are encouraged to make their own observations of what learning has taken place, asking questions such as these:

> Have students demonstrated knowledge and understanding of heraldry and castle architecture as well as originality in their art projects?
>
> Can students use new vocabulary related to the Middle Ages in discussing the heraldic designs and castles they created?
>
> Can students name their mythical beasts and explain what they symbolize?
>
> Do the mythical beasts they created contain a variety of animal parts combined in unique ways?

By tying instructional and expressive objectives together, ARTexpress School/Museum Projects offer an integrated, yet open approach to enlarging children's knowledge of the rich, cultural treasures of the Middle Ages, as well as their skills in visual expression. The implicit assumption is that children will expand, both cognitively and creatively, in ways that have intrinsic meaning for them.

Conclusion

In an essay titled, "The Museum and the Pressures of Society, "Robert Coles (1975) has collected a series of poignant anecdotes concerning troubled black children and their reactions to visits they made with him to the Boston Museum of Fine Arts and the Isabella Stewart Gardner Museum. As children, and later as working adults and parents, their responses are full of the bitterness they experienced.

> If you visit the museum, you come back and you have to forget about the nice place, and the pictures. If you don't, you're in trouble. Try not to think about how some people have it good; that's what my grandmother used to say. (p. 191)

This response is not the whole picture, however. Coles also includes the reactions of a black woman to a print of Renoir's Le Bal a Bougival from the Boston Museum of Fine Arts. The print shows a dancing couple and was given to this woman's mother by her wealthy employers, who were also museum patrons:

> I stop every day, once or twice, and look at the two of them, and somehow I feel better. Don't ask me why. I'll be sitting on a chair with my head nearly down to the floor, and suddenly I'll look up and they'll still be there, holding each other and looking happy, and so I'll feel a little happy myself. (p. 194)

The essay concludes with a plea by Coles that additional opportunities be provided to people who may not know anything about art or museums, opportunities to dream and to be sanctioned in their quest for life's meaning in spite of the difficulties of class difference. Art museums and the objects inside them may indeed be surrounded by walls and words which are difficult, if not painful, to penetrate. What is offered in art museums, however,--the license to muse--may yield rich personal, as well as intellectual rewards.

The goals of art education and art museum education should include teaching art criticism and aesthetics in ways accessible to all children, not because it is inherently desirable to produce sensitive and informed perceivers who have developed the multiplicity of skills required to read pictures, minature versions of adult connoisseurs. Rather, it is because learning to respond to art offers a variety of useful ways of knowing the world and oneself more fully. Children's ability to construct personally relevant meanings about art objects must be nurtured and expanded by new knowledge which is presented in ways that are coherent yet creative. The name ARTexpress contains the idea of integrating inner selves and outer worlds: students travel in the space of an hour or two to other cultures and historical periods; they also have opportunities to express themselves as individuals enriched by these travels.

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MUSEUM TEACHING AS A LEARNING LABORATORY

Diane Brigham

This paper is based on the premise that the primary purpose of museum teaching is to facilitate in the learner direct and rewarding experiences with original works of art. At the Philadelphia Museum of Art last year that experience was offered to some 50,000 school students. The specific objectives and works of art vary, different strategies are tried, but always the aim has been to "increase the number of excellent experiences individual visitors have with the original art object" (Williams, 1985, p. 113). As discussed at length in the editorial in the Summer 1985 special issue of Journal of Aesthetic Education this excellent visitor experience can be taken to mean aesthetic experience and appreciation. The museum educator helps learners acquire the skills and propensities for such appreciation.

This purpose must be considered in light of current demands from the schools and museum administrations. Educators in schools are becoming increasingly concerned with teaching content in aesthetics, art criticism and art history to create a balanced curriculum. There is a need in the schools for the kind of experiences museums provide. At the same time, museum administrators are asking their educators to do more in the areas of public programming and publications designed to serve larger and more diverse audiences. Both demands are positive ones because they indicate increased value put on the sort of work museum educators do.

However, teaching time becomes more precious as educators are asked to serve larger audiences with the same resources. Live gallery teaching could be considered a poor use of resources, since the numbers served are limited. Yet it is the most important endeavor museum teachers do and has the most direct impact on learners.

The model being proposed here can aid speculation on how the dilemma can be resolved. It involves building on present strengths in gallery teaching, and maximizing their impact by considering museum teaching as a kind of learning laboratory. A laboratory is "any place, situation, set of conditions or the like, conducive to experimentation, investigation, observation, etc" (Random House Dictionary of the English

Language, 1973). Museum teaching programs can be used to experiment with new ideas, investigate the effects of various instructional strategies and observe student responses to interactions with particular works of art.

Of course, the primary purpose of museum teaching must remain the fostering of individual learner's ability to experience a work of art. But that event is a relatively rare and specialized one, and we ought to expand our teaching impact in ways which do not detract from the individual's experience. By investigating, experimenting and observing museum teaching, the impact of our efforts will be greater as we reach larger numbers of teachers and educational decision-makers and learn more about the process of teaching with art.

If museum teaching is conceived of as a learning laboratory, numerous aspects can be investigated. Three will be addressed briefly in this paper:

1. The particular nature of museum teaching
2. Learning objectives and instructional strategies
3. Characteristics of effective museum teachers

The Particular Nature of Museum Teaching

What is the particular nature of teaching in an art gallery which makes the event worthy of study?

First, museum teaching is centered around original works of art. Museum teachers are in the unique and fortunate position of having access to the original object. The object is the reason the museum exists and is what makes the museum worth visiting. Because the museum houses a collection of works, the museum teacher has access to a potentially wide range of art to compare or trace a theme, a time, or a culture. Museum educators are not charged with teaching studio-related content as are classroom art teachers. The scope of museum teaching is limited by the works of art housed there.

Second, the learners who come to the museum have particular expectations of the experience. Students usually know, at least, that they will be looking at art, rather than making it. This is a different expectation than the one they typically hold when entering the art class at school. Other expectations may be positive or negative, but the student is somewhat prepared for the sort of work she/he will be doing: looking.

The learners who come to the museum are of wide diversity in terms of preparedness, age level, and ability. They also come with different levels of intellectual curiosity, from limited interest, to a desire for entertainment, to an interest in scholarship. This diversity is a fertile area for the study of individual aesthetic reponse.

All teachers aim to help their students become independent learners aimed with skills to meet the challenges of the world. This aim is even more critical for museum educators. The time spent with individual students is so short--usually a one time lesson, sometimes several more. Every minute must be utilized in a way that the student will want to learn more about these objects, on his/her own, and is empowered with the essential skills and concepts to do so. Future encounters with art in museums will only happen if the student deliberately seeks them out, so the lesson must be enjoyable and significant to the student. There are precious few chances to teach skills and promote attitudes in museum teaching. After that, the student is on his/her own.

Because the area taught is limited in scope, the value of experience teaching thousands of students adds up quickly. Museum teachers may have little idea of how children learn to draw, but can predict with reasonable accuracy how they will respond when asked about a work of art. The question has been asked many times, and answered by many students. Museum educators can be expected to know what can be accomplished in a gallery lesson. And in the case of some museums, such as the Philadelphia Museum of Art, the nature of museum teaching includes the contributions of professional museum teachers, trained in art and education. The value of professional teachers in museums has been argued most forcefully by Williams (1976, 1984) who considers professional master teachers essential to museum education programs.

Another particular quality of gallery teaching is that the encounters the class has with works of art can promote genuine aesthetic experience for the teacher as well as the student. The class is truly "in it together." The student frequently contributes new connections and insights to the group's understanding of the work. Teachers can learn from the students' insights, the students witness the aesthetic experience of their teacher, and a richer experience results.

In museum teaching, works of art are approached as multi-dimensional objects. The work is addressed from a variety of approaches rarely differentiated by such labels as aesthetics, criticism, history, culture. Approaches are combined in an intuitive mix, to help students gain a personal value or meaning from the work.

A final aspect of the nature of museum teaching is a problematic one. Throughout the field, the need for evaluation has become a primary concern as most recently noted by Munley (1986). Up to this point, perhaps due to the lack of consensus on the nature of learning from objects, there has been little demand for results. Museum teachers have only been accountable to their students and themselves.

These eight properties of museum teaching can provide, with further study, new insights into the value of teaching with objects.

Learning Objectives and Instructional Strategies

Keeping in mind the particular nature of gallery teaching which distinguishes it from classroom teaching, an outline of gallery learning objectives and of activities can be beneficial in the development of aesthetics and art criticism curricula. Following the model of a learning laboratory, these objectives and activities should be observed, investigated, and be subject to experimentation. Figure 1 highlights several learning objectives currently in use at the Philadelphia Museum of Art which fit within the areas of aesthetics and art criticism. These objectives suggest some appropriate content for aesthetics and art criticism. The activities document what happens in museum lessons for the benefit of those planning related lessons, replication in other museums, and for adaptation to other formats.

This selection represents just a beginning. Documentation and study of all learning objectives and activities can maximize the impact of museum teaching substantially.

Figure 1: Selected learning objectives and instructional strategies

Objectives	Strategies	Museum Lesson/ Grade Level
Aesthetics The students will learn:		
how to formulate a definition and test it; to examine their conceptions of art;	Students share lists of types of things they consider to be art. Teacher and students question and defend each others' choices. Then students develop own definition for art. Teacher records all phrases from these definitions whole group agrees on to formulate group definition. Test the definition with several objects in museum: a painting, armor, medieval folding chair, student's own folding chair.	Upper Darby Multi-Visit Fifth Grade Program
to question their own concepts of art, particularly realistic art and abstract art.	Students list characteristics they consider to make art "realistic" and "abstract". Using a teacher-developed worksheet scale (based on previous student responses), students rate how realistic or abstract paintings by P.P. Rubens, F.X. Winterhalter, and V. Van Gogh seem to them. Discuss and defend their differing characteristics and ratings.	Realism to Abstraction, High School

(Figure continues)

Objectives	Strategies	Museum Lesson/ Grade Level
Criticism The students will learn:		
to sustain attention to a work of art to develop a more thoughtful response to it;	Students look at a work "as long as they want" (usually 30-45 seconds), then turn around, and are asked questions about their observations. After noting the diversity of their responses and their inability to recall basic facts, or the "story" (Are there people in it? What is going on?, etc.), students look again more enthusiastically, and they analyze the painting, and their initial process of looking at it.	Perception Games, K-3 Learning about Looking, 4-6
how to interpret meaning of a work by considering both subjective responses and objective characteristics;	Use "Evolution of Madonna Image" worksheet with a Romanesque and Gothic Madonna statue in museum. Students choose a word or phrase from pairs of subjective responses (strong-gentle) and objective characteristics (curved-straight) and then discuss possible reasons for each work's style, and why Madonna images changed over time.	Art of Middle Ages 6-HS
that critics use a variety of criteria by which works can be evaluated.	Students use worksheet listing criteria for a variety of styles of modern art (Minimalism,	Modern and Contemporary Art, HS

(Figure continues)

Objectives	Strategies	Museum Lesson/ Grade Level
	Abstract Expressionism, etc.) and choose works in gallery which they feel does each best.	

Observed Characteristics of Effective Museum Teaching

Observed characteristics of effective museum teaching may also benefit those who would plan to teach with works of art. Due to the lack of research, the determination of effective is somewhat subjective but suggests observed success in achieving the types of objectives outlined earlier. These characteristics are based on my observations of colleagues including Ted Lind, Marla Shoemaker and Julie Valenti.

1. The activity is always focused on the work at which the students are looking. Muhlberger (1985) attempts "to be specific in my work; never general; to treat only what could be seen by me and my audience and to edit all else from my presentations; and to discover personally the drama that is in art so that others might experience it too" (p. 96). Effective teachers take full advantage of the unique quality of encountering the original. They answer a student's question by asking him/her to look at the work for the answer whenever possible.

2. In the most effective lessons, the students are engaged actively, intellectually, and frequently physically. They are writing, debating, ranking, listing, role-playing, dramatizing, measuring, imagining, miming. Teachers view themselves more as facilitators of an encounter or aesthetic experience and less as the source of information. Children match adjectives with paintings, or look around and choose their favorite, write a newspaper review from the time of the artist, and ask and answer questions of each other.

3. Since many of the objectives are skills or attitudes (propensities), students are given an opportunity to practice and engage in what is being taught in more and less structured ways. Always, time is allotted for personal looking in a gallery. Students might list

criteria for a successful work of art, and then try selecting works which meet the criteria.

4. There is a belief in the student's ability to do the high-level thinking required of them in these encounters with works of art. Effective teachers have high expectations for the quality of the student's response. Even if it takes extended time and assistance, teachers encourage the students to think and respond.

5. Teachers refrain from proffering their own opinions, except infrequently when stated as such. They do not intimidate students, or prejudice their neophyte opinions with phrases like "this great painting". Otherwise some students may feel forced to express a reaction or opinion they don't really hold in order to be correct.

6. Flexibility is an important quality in museum teaching as it is in the classroom. Teachers are open to that unexpected moment stimulated by a child's comment, or a reaction to a work you planned to pass by. Not only open to them and allow them to happen, but seize them as a prime teaching opportunity. When students ask challenging questions such as "Who decides what should be hung here?" "How do they decide?" "Was this stuff made for the museum or for some other purpose?" "Are dinosaur bones 'art'?" they are thinking about aesthetic issues. Effective teachers use these questions, which could be given cursory answers, as fuel for lively and significant discussions.

7. Museum teachers, because they are unfamiliar with the students, must be flexible in planning as they quickly assess, in 4-5 minutes, the ability, interest, and expectations of these particular young people. Fines, a respected British museum teacher, has extensively analyzed his own "initial stages of meeting and making relationships out of which learning can grow" (1984, p. 57) and finds it critical to the lesson's success.

The three preceding sections have outlined how museum teaching can be investigated as to the particular nature of gallery teaching, selected objectives of teaching, and characteristics of teaching effectiveness.

If we continue to consider museum teaching as a situation "conducive to experimentation, investigation and observation," how else can this laboratory be best utilized to study and improve the teaching of aesthetics and art criticism?

Of primary importance is the continuation of regular, ongoing professional museum teaching. This provides the direct experience to be studied. Teaching is the fuel which fires all other endeavors--it is the source of data to study and the inspiration to do so. Williams (1985) refers to "mastery-level teaching in museums" (p. 117) as one key area . . . where decisions and actions are most likely to produce excellence in object-centered education" (p. 115).

This gallery laboratory should be a site for critical observation by colleagues from the classroom and other museums on a long range basis. Teachers who accompany their classes to lessons should use the opportunity to observe and analyze what is taught, how it is done, and evaluate its success. Perhaps the methods of participant observation or educational criticism would prove useful here. In-depth extended observation/investigation methods might involve in-service teacher residencies in museums, using museums for student teaching experience and formalized internships for art education students. The museum laboratory concept emphasizes the importance of documentation of philosophical basis for museum education as well as practical teaching strategies.

Multiplier materials and programs should be the subject of experimentation. "Reaching large audiences with limited professional personnel requires educational techniques and systems with multiplier effects" (Williams, 1985, p. 119). Many museum multipliers are meant for direct use by an audience (written self-tours, audio-visual programs, etc.), but materials meant for teacher use would also prove to be effective multipliers if based on sound educational theory and content. Teacher guides to museum collections and adaptable strategies for the classroom should be expanded, evaluated, refined, produced and disseminated to multiply the effect of insights gained in gallery teaching.

The museum site should be utilized as part of teacher-training programs. The Commission on Museums for a New Century (1984) recommends that "special attention be given to nurturing the elements of a successful museum-school relationship at the most basic possible level: as an integral part of the undergraduate, graduate and continuing education of teachers. Learning based on objects is such a critical part of the educational process that no teacher should be permitted to overlook its potential" (p. 68).

Those who teach in museums and are involved in the study of what occurs there should take a leadership role in formulating priorities of what should be taught in museums. They should, armed with a philosophy of museum education and a commitment to improving it, have a role in determining curriculum content in aesthetics, art criticism and art history.

While museum educators may aim to address aesthetic or critical concepts in their teaching, these areas of study are rarely requested by the classroom teacher. Instead, the aim of school-sponsored museum lessons might be to explicate concepts studied in social studies, foreign language study, and literature. Muhlberger (1985) points out the irony of this situation:

> Art is no longer presented for its own sake. It is interwoven in the study of other subjects. It is the illustration for a social studies lesson or an exercise in geometric proportion. At its best, the use of art in these ways stimulates a child's imagination and opens up real curiosity about color, line, form, beauty and art history itself. Our art museums make the most of the situation when they present lessons that are keyed to a classroom teacher's educational objective rather than to the objectives of the museum. The rub is that art as a subject of value in and unto itself has been weakened. (p. 102)

Happily, attention to "art as a subject of value" is increasing as more schools commit themselves to more rigorous and balanced art curricula. Some teachers, however, may simply be unaware of the learning about art which can occur in museums. The need to articulate what students can learn in museums is great.

The museum learning laboratory can help teachers develop this awareness, increase their understanding of it, help them apply it, and ultimately become committed to it. Museum teaching can form the seeds of, and be a testing ground for a curriculum in aesthetics and art criticism.

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TEACHING ART WITH ART

Julianne Agar

We welcome all of you to this Museum Education Division Program at the National Art Foundation Association Nation Conference in New Orleans. Our session, "Teaching Art With Art" will explore some school/museum collaborative programs in Milwaukee, Omaha, and Philadelphia that go beyond creating and the panel will explore these relationships as part of the philosophy and methodology of discipline-based education.

Marla Shoemaker, museum educator from the Philadelphia Museum of Art, will describe the "one-shot visit" approach used in the Gallery. We'll have an opportunity to complete an activity sheet used in this type of visit and briefly discuss the implications for its use. Marla is the coordinator of school programs and holds a Bachelor of Arts in art history from Oberlin and a master's degree in museum education from Goddard College in Vermont.

Kent Anderson, currently a staff member at the University of Wisconsin-Milwaukee, was formerly the art director of the Milwaukee Public Schools. A past president of the NAEA, Kent is a consultant to the Getty Foundation. Kent has a master's degree from the University of Wisconsin and PhD from George Peabody University. He will describe the long range affiliation between the Milwaukee Public Schools and the Milwaukee Museum of Art. Joint projects, activities and staff development in a kindergarten through twelfth grade collaboration will be the focus of his comments.

Anne El-Omani has a dual appointment at the University of Kansas and is Director of Museum Education at the Spencer Museum of Art and Assistant Professor of Visual Education. Her degrees include a BFA in Studio Art, a BA in Art History, and an MEd in Art Education from the University of Nebraska. She will complete her PhD at the University of Kansas. Her remarks will focus on training teachers to use the museum as a resource and she will outline a series of successful summer workshops that were developed at the University of Nebraska.

Bay Judson, supervisor for the Children's room, Museum of Art, Carnegie Institute, has developed a collaborative program for the Pittsburgh Public Schools, ARTEXpress.

Currently completing her master's degree in Education at the University of Pittsburgh, Bay has a BFA from Bennington College and is a consulting editor for School Arts magazine. Bay will make some brief introductory remarks and discuss the bibliography that we compiled.

Bay Judson - Bibliography Materials

In relation to all the information that we have received lately on discipline-based art education, I have found it helpful to go back and look at the literature, sift through it, to try to put the current issues in context. That is why we decided to put together a very brief bibliography for you today.

The first item is The Joyous Vision by Al Hurwitz and Stanley Madeja. The first two chapters consist of an historical overview of how art appreciation has been taught to the elementary school child. Last summer's Journal of Aesthetic Education (1985) contains three articles by Levi, Mulhberger, and Williams which are of special interest to museum educators in terms of defining ourselves in relation to discipline-based art education. There are two theme issues of School Arts, one on Art Museums and School Art Programs, the other on Art Appreciation, that deal with these issues. The summer 1984 Studies in Art Education presents a fascinating historical view of how art education has been developed, as well as information on the Penn State Seminar and how that event led up to the Getty Institute. The summer 1985 issue deals with the translation of DBAE theory into practice. Finally, Ellen Winner's book, Invented Worlds, The Psychology of the Arts, Chapters One and Two, offers a clear and comprehensive summary of the research on visual perception and the nature of aesthetic response, particularly to paintings.

Today you will be presented with three very different models of art museum education and art museum/school collaboration. They are indicative of the rich diversity of creative approaches that exist across the United States today. One aspect that characterizes all of them is an open-endedness about how they operate, how they evolved and what they mean. Another salient aspect is their emphasis on the individual--the student, the art teacher, the museum educator--these individuals' experiences, their individual qualities, the individuals' acts of participation and learning. My sense of various discipline-based approaches is that they represent efforts to be very systematic and clear and organized, perhaps sometimes at the expense of creativity, diversity, richness, and individuality. There are some interesting trade-offs to ponder as we listen to Marla and Kent and Anne.

Marla Shoemaker: MUSEUM/SCHOOL COLLABORATION: THE ONE-SHOT VISIT

I am going to very quickly zero in on one specific kind of museum/school collaboration. It's probably the simplest kind, certainly the easiest to initiate, definitely the cheapest. It may be stretching the point to call it collaboration at all, and it is probably the only museum/school collaboration with which most American students even come in contact.

What is it? The field trip. "Boys and girls, we are going to the Art Museum." The once-in-a-school year trip--what museum educators often call the One-Shot Visit.

You've got one shot--better give it your best.

At the Philadelphia Museum of Art we have been conducting what we might call a grand experiment for the past 13 years. That experiment has been to try to determine what, if anything, good can happen in a 1 - 1 1/2 hour, one-time school visit in an art museum.

To facilitate this experiment the Museum has employed full-time, professional individuals to be what we call Museum Teachers. Museum teachers teach students grade K-12 in museum galleries. They also write teacher materials, lead workshops, conduct multiple visit programs, serve on committees, etc.; but the bulk of their teaching, 2 classes a day, every day, is the one-shot visit.

What has been our overall guiding hypothesis is that there was someway, other than doing studio projects, to make the experience of looking at real works of art with school age children fun, lively, informative, and meaningful for both teacher and student.

When I look back over these years at what we have tried to do in the context of discipline-based art education, I see that we were saying those many years ago that in the areas of art history, art criticism, and aesthetics we should be able to make learning fun, and informative, in the Art Museum. Fun, because the kids want it to be fun and informative because classroom teachers hope it will be informative.

We felt particularly driven to achieve in this area because each failure seemed so important. In the classroom if class goes bad, and kids are bored--well that's all part of the learning process and another time they won't be. But in Museum Education it's different. If the class goes bad, and kids are bored, that's it. They go away thinking the Art Museum is a dumb, boring place, the end. Maybe they come back another year with another class, maybe not. We also wanted to avoid studio because that can be done at school. Looking at original works of art is what can't be done at school.

In our quest to make the one-shot visit fun and worthwhile we had many failures. Our first efforts were with younger children. We carried a basket of soft fuzzies into the gallery and let them feel rabbit fur or a lace collar as they looked at such images in works of art. The problem was that with such a short time together, most of our attention was directed to the touchies and very little to the art. So then we tried to be more lively and funny in our descriptions and discussions. But when a former colleague, Patterson Williams, got a batch of pictures from students, most of which were pictures to her, we realized that kids were remembering us! Were we not there the next time the kids visited the Museum, they would not have a good time because we wouldn't be there to entertain them. These are just two examples of the various ways we've experimented with the one-shot visit over the past 13 years.

What we believe in Philadelphia today is that children who visit museums with their schools should be building skills necessary for looking at art. Even within the confines of a one-shot visit, skills, not information, is what we as Museum Educators should center the learning around. And, surprise! We discovered that practicing looking, thinking, and responding skills turn out to be the most fun for the kids. Students can be taught to think about critical, historical, and aesthetic concepts of art in interesting ways. If all this is addressed through participatory teaching strategies students leave the Museum feeling stimulated and challenged. Teachers leave feeling that their students have absorbed some. although not always a lot, of content information. We end believing that students will want to return to practice some of the skills they have learned.

I'd like us together to try one of the worksheets we use to get kids thinking about aesthetics, criticism, and history. In all our worksheets the process of asking the questions is more important than the answers the kids come up with. It's those questioning strategies we want them to internalize.

I'm going to give each of you a worksheet. Some things which don't seem like fun in school are fun to kids in the art museum. I often tell kids, "While you are in the museum today it's going to be just like school. You are going to have work to do." The kids sort of fake a groan, but I can see they are pleased to be asked to do something. I often say to the docents I train, "If you tell kids who will be visiting an art museum that they will get to see some stuff, hear some stuff, and do some stuff, how will students rank their preference of three activities?" If you said do, see, hear, you're right. When planning a one-shot visit keep things in that order. Make sure there is lots for them to do, plenty for them to see, and something for them to hear.

On to our worksheet. You see before you an image of the Virgin and Child from France at around 1150 A.D. Your worksheet asks for your observations about the woman in the sculpture. Please circle one word in each pair. There is no right or wrong on the top section, the bottom is more specific. For your information, we use this worksheet with Grade 6 and up.

Evolution of the Madonna Image

Part I: Subjective Reactions

Circle the words in the list below that you feel apply to the image you are studying.

Youth or maturity	Masculine or feminine
Motherhood or queenliness	Weakness or strength
Respect or love	Bold or shy

Other words you think of while looking at the image.

Part II: Objective Characteristics

Study the Madonna - Circle the words that best describe each category.

1. General outline of body: rectangular or cylindrical
2. General shape of figure: front or twisted
3. Direction body faces: front or tilted
4. Hip line: horizontal or tilted
5. Shoulder line: horizontal or tilted
6. Arms and legs: parallel or not parallel
7. Folds of clothing: curved or straight
8. Size of hands: normal or large
9. Size of eyes: normal or large
10. Mouth: Smiling or not smiling
11. Position of parts of the body: Symmetrical or asymmetrical

Let's stop with whatever you have finished, because this is just a demonstration. What have we already accomplished? Everyone has looked carefully at the sculpture. I have introduced much vocabulary, some of it unfamiliar to the kids. I usually have to discuss with children numbers 4, 5, and 11. Although the concepts are new to them they can be seen in the sculpture and so are fairly quickly learned. Let's go over the top portion together to get a sense of what this group answered. (Answers were maturity, queenliness, respect, masculine or feminine, strength, bold.)

(A speaker from the audience): "I think there is one real important problem here; this is a slide and it also has a lot of shadow. It's hard to adjust." Yes, I wish we had three hours for this session, we could all do in great depth. (A speaker from the audience) "But that's another reason why we go to the museum." Yes, you see the real object. Let's see the next slide on. Just to show what happens after this, we go to another Virgin and Child, this new one from 1450. We do the worksheet again with the new sculpture after we have discussed the first one. The kids get terribly involved in the discussion of characteristics and the comparison of sculptures. If I were to simply sit kids down in front of one of these sculptures and try to discuss it, kids would have little to say. After completing the worksheet they have lots to say. We get into aesthetics, how the work makes you feel; and art criticism, what about the work causes its impact. By comparing the two we discuss art history and how art changes over time. This worksheet is only one activity which is part of a longer lesson on medieval art.

Summary

This Museum/School Collaboration of the one-shot visit can work when it builds skills and encourages students to examine art and reflect upon its many meanings. It is further heightened when the area of art to be discussed compliments school curricula. As teachers, we must teach children how to learn and what there is to know. The one-shot visit can offer a tiny bit of both if school and museum teachers work together to make the experience as good as it can be.

Kent Anderson - School/Museum Collaboration

I'd like to tell you about some additional ideas and some other approaches. As mentioned in the introduction, I was until recently Art Director of the Milwaukee Schools and for many years had the pleasure of working closely with our local Art Museum. The word art by itself is very difficult to define and I think that we could easily find very different definitions for each placement of that word within the title of this presentation, Teaching Art With Art. What it means to me as far as trying to place it in the context of the term discipline-based art education is looking at an enlarged, more comprehensive understanding of the word art. That understanding does embrace these other terms that we are becoming so refamiliarized with now--aesthetics, art criticism, and art history. To make this really happen, there needs to be in every community where it may possibly occur this kind of collaborative activity and effort and dynamic between an art museum and a Public School District. Both of these are institutions and encouraging them to work together depends on a lot of factors as each and everyone of you know. In different settings there might be entirely different definitions of the term art education. We well know it can range from saying "we are here" to very productive, collaborative and exciting programs. In Milwaukee we have had an effective relationship and collaboration with the art museum for many, many years. In our community something quite unusual occurred back in 1926. The Art Director of the Milwaukee Public Schools was also the Art Director of the Milwaukee Museum, although at that time the museum was called the Milwaukee Art Institute. From 1926 to the early 1940's one person, Alfred G. Pelucan, served as the director of both programs. This, I believe, established an exciting base for collaboration, discussion, and interaction between the two institutions. However, people change and people did change and for a period of time that spirit of cooperation faded away. It came back because there were people from both institutions that did not look upon being on one side or on another side but worked together for expanded and exciting art education programs. I am going to tell you about just a few of these efforts and then focus on two of these collaborative programs in the very limited time that I have been given.

Each institution, as I mentioned before, talks about, thinks about and presents art education in a different way. The art museum features programs involving docents and school tours, just as the one Marla described. A slight difference in Milwaukee is that the docents do most of the guiding of student tours. They are well-trained and have to undergo a year's training before they begin and then enter into a five-year commitment of service to the museum.

There are many art education programs at both institutions and I am just going to talk about two--where they come together, where they meet, why they function effectively, and some of the dynamics, the genesis, how it developed.

First the setting. I thought it would be easier to show you the museum because there is only one major art museum in Milwaukee and there are one hundred and fifty-four schools. The Milwaukee Museum was designed by Eero Saarinen and has a major addition by David Kahler. In the front towards the lake is a Lieberman sculpture that I'm going to refer to a little bit later. Facing the City is a large mosaic by Edwin Lewandowski that commemorates World War II. The point that I want to make is that the programs I'm going to describe, very rapidly, are cooperative and collaborative ones. The first started about twenty years ago with initiation from the museum and developmental planning on both sides including mutual evaluation and working together. This was a program called The Artist Looks at America. It was along the lines of some of the ideas that Maria expressed--looking at selected art work, responding to how the artist views people, how the artist looks at the land, the frontier, and so on. This program was funded by ESEA back in the middle sixties. Another early program that we worked on collaboratively was called Magical Mystery Tours. It was an attempt to involve the fifth and sixth grades, take them through a museum and make them comfortable with art objects, based on the premise that "art can work its magic only if one probes its mysteries."

The education staff at the museum and the education staff at the Milwaukee schools have always had a good relationship and respect for each other. The museum continually extends itself for art exhibits from the public schools. In a typical case it is the annual Scholastic Exhibit, but it might be a school-based exhibit, an elementary exhibit, or just a place where teachers can talk with museum people or plan an exhibit of mutually juried art works in prestigious spaces that are not otherwise available.

There are numerous summer programs that function in and around the museum. The museum has housed on several occasions the annual exhibit of the Milwaukee Area Teachers of Art. These kinds of activities bring the teachers into the museum and, as some of you know, that is not always easy to do. Sometimes there is a barrier, but if their art work is being exhibited, with a reception, they get to know the museum staff, things happen and good programs develop. We have also done a series of collaborative exhibits. This is one of Urban_Landmarks which was housed in the museum as was a very special Arts Festival exhibit of work by handicapped children. About eight or nine years ago, we had one of the first very special Arts Festivals in the country. It's been a continuing effort and the museum has been the site for it on numerous occasions. There are some problems with accessibility because of the many levels in the museum, but it is counterbalanced by the exciting spaces that kids work in and visit. We have had a number of workshops for school administrators in the museum including presentations to principals. Sometimes it is difficult to get art teachers to a museum, and getting principals in seems near impossible. We have done two telecasts in cooperation with the museum. One was under funding from the Getty Foundation called "Achieving A Better Understanding." This may be obtained by writing to the Milwaukee School System Art Office for a copy and I am just showing a slide or two from that of kids working in museums and reacting to art. Staff development is an ongoing program of getting the teachers into the museum so they will want their students to visit on organized field trips. Often, the museum director talks to a group of teachers. Gerald Nordland, who was the director until about six months ago, often worked with teachers. He is an expert on Gaston

Lachaise and delighted in talking to teachers about sculpture. There are continuing programs in reading and art interrelationships. Of course, the funding is always a problem. School-based budgets have a little more stability in the tax base, with museums more of a civic function and responsibility. So, we work collaboratively many times and in many mutual funding efforts.

Another video tape, Young Children View Art, has been shown at conferences during the past two years. This describes a three-year program at one of our elementary schools that started about seven or eight years ago with a fifth-grade classroom teacher at our Golda Meir Elementary School for the gifted and the talented. It points out to me that a program idea can come from any source--a museum person, a school person, an administrator and in this case a classroom teacher who wanted his students to have a meaningful experience in an art museum. In collaboration with museum staff they set up a three-year program with three visits each year followed by an evening when all the parents come to the museum and the children act as docents. The Golda Meir School Program has now become a model and has been extended into a program called The Urban Art Exchange--moving beyond just this one school into a series of schools in the district--with a programmed series of visitations. For example, one given year the three visits to the museum might deal with the elements of art, the forms of art, and the styles of art; subsequent visits during the next two years will focus on other approaches to learning about art in a museum setting.

The second major problem I want to describe is a high school program. Both of these programs involve some studio work but for the most part are attempts to use the art objects at the museum to extend children's knowledge about art. This is the Curator of Education at the Milwaukee Art Museum, Barbara Brown Lee, talking to some of the students from this special program.

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SYMPOSIUM SCHEDULE

Wednesday, May 7, 1986

11:00 a.m. to 12:00 p.m.	Participants arrived at King's Gap
12:00 p.m. to 1:30 p.m.	Lunch, welcome, and introductions
1:30 p.m. to 3:00 p.m.	Dr. Mary Wiseman
3:00 p.m. to 3:30 p.m.	Refreshment break
3:30 p.m. to 4:00 p.m.	Dr. Mary Burkett
4:00 p.m. to 4:30 p.m.	Dr. Al Hurwitz
4:30 p.m. to 5:00 p.m.	Dr. Marjorie Wilson
5:00 p.m. to 7:00 p.m.	Dinner and relaxation
7:00 p.m. to 8:00 p.m.	Dr. Robert Russell
8:00 p.m. to 8:30 p.m.	Dr. Julianne Agar
8:30 p.m. to 9:00 p.m.	Mr. Clyde McGeary

Thursday, Mary 8, 1986

8:30 a.m. to 9:30 a.m.	Dr. Mary Erickson
9:30 a.m. to 10:00 a.m.	Mrs. Diane Brigham
10:00 a.m. to 10:30 a.m.	Refreshment break
10:30 a.m. to 11:00 a.m.	Dr. Joseph DeAngelis
11:00 a.m. to 11:30 a.m.	Dr. Barbara Fredette
11:30 a.m. to 12:00 p.m.	Ms. Bay Judson
12:00 p.m. to 1:30 p.m.	Lunch and relaxation
1:30 p.m. to 2:30 p.m.	Dr. Ron Mitra

2:30 p.m. to 3:00 p.m.	Refreshment break
3:00 p.m. to 3:30 p.m.	Ms. Denise Bender
3:30 p.m. to 4:00 p.m.	Mr. Eldon Katter
4:00 p.m. to 4:30 p.m.	Ms. Linda Ross
4:30 p.m. to 5:00 p.m.	Open discussion
5:00 p.m. to 7:00 p.m.	Dinner
7:00 p.m. on	Relaxation and winery tour

Friday, May 9, 1986

8:30 a.m. to 9:30 a.m.	Dr. Brent Wilson
9:30 a.m. to 10:00 a.m.	Dr. Evan Kern
10:00 a.m. to 10:30 a.m.	Refreshment break
10:30 a.m. to 12:00 p.m.	Evaluation and planning
12:00 p.m. to 1:30 p.m.	Lunch
1:30 p.m.	Participants departed King's Gap